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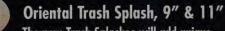
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AUG 1997 NUMBER 395

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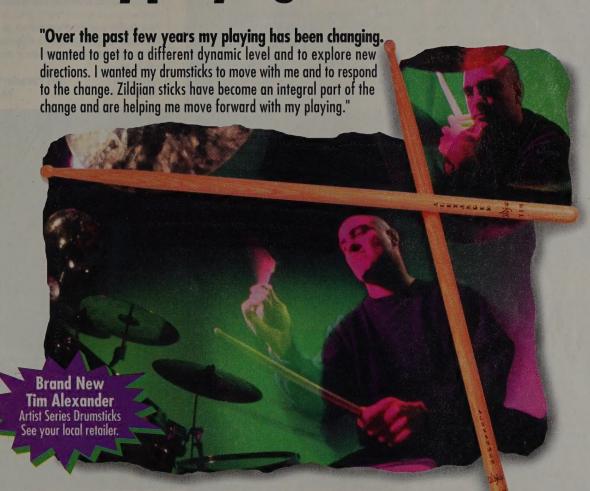
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MANSON RULES!

This is the year of Marilyn Manson and all you pansies better take notice. **Hit Parader** has the best stories on Marilyn Manson. But my only complaint is that Marilyn Manson is a band, and not just one person. I would like to see more articles on some of the other members like Ginger Fish or Twiggy Ramirez. Don't the other members do interviews? If they don't, then you should let us readers know. **Hit Parader** is the greatest. I hate when people put down bands like Manson and NIN. If you have opinions about dissing any bands, please keep them to yourself.

Thanks, A fan from Palm Harbor, FL

I love your magazine. I think it is the best rock magazine ever. I can never get enough of your coverage on Nirvana. Please keep putting them in every issue. There are millions of Nirvana fans who don't want to forget about Kurt Cobain and his musical contributions. It doesn't matter how may different poseur bands try to sound like Nirvana, they never will, and there will never be another Kurt Cobain. Hit Parader, keep up the awesome job!

A.I. Castleberry, FL

This is what **Hit Parader** is to me. I'm sure many of your readers will agree.

H is for Helloween, their music makes you dance

I is for the Idiots who put down Marilyn Manson

T is for the terrific coverage from legends to new bands

P is for Pantera, their tours are great

A is for Axl Rose, may his band reign again R is for those rockers who have died, like Kurt Cobain

A is for AC/DC, may they stay on top forever

D is for Def Leppard and their amazing

music

E is for the eerie music of Nine Inch Nails **R** is for bands that rule like Metallica

All these bands mentioned are cool in their style and sound, but they could never match **Hit Parader**, the best rock magazine in town.

> Hit Parader's #1 fan, M. Larocca

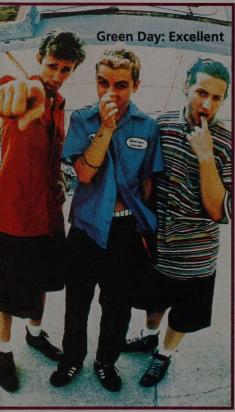




DON'T FORGET ABOUT GREEN DAY

I am writing to let other Green Day fans know that we must stick by them. The person who wrote in recently saying that "Green Day suck" must be completely out of touch with hard rock music today. I don't understand how someone can love bands like Offspring and Rancid—YUCK!! Both these bands are terrible, and their music is no where near the excellence of Green Day. If you don't have a real good reason for cracking on my favorite band, then shut up!!

Sincerely, A. Custer



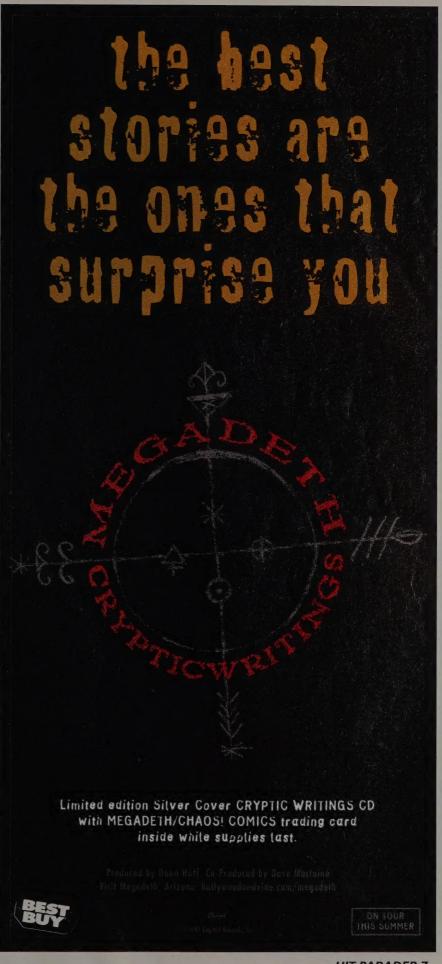
MORE METAL

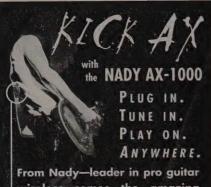
Hit Parader is the greatest rock magazine ever. You really rule. But I would like to see more coverage on bands like Manowar, Helloween, Meliah Rage and Steelheart. So, how about it? Give us more metal—now!

Sincerely,

METAL MAD

I used to be a regular reader of **Hit Parader** up until you really pissed me
off. I don't think you have any right to
label the artists or their music. How can
you say Ozzy is a hard rocker, when he
is purely metal? Bands like Black
Sabbath, Iron Maiden and Metallica are
metal, not rock. I know a lot of naive
losers out wish metal was dead, but
that will never happen. Metal music





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AMAZING AEROSMITH

The reason I am writing is because I don't like the way some of your readers have put down Aerosmith. I mean, what's wrong here? I'm a great fan and there are millions more like me who love Aerosmith. I think your readers are too into heavy metal or those so-called "Alternative" bands. Aerosmith is one of rock music's all-time great bands. Ask yourself this: "Have I ever seen a more sensational vocalist/frontman than Steven Tyler?" I bet you haven't. Can you please try to

put in more pictures and bigger articles in on them. Aerosmith's new CD, **Nine Lives** is the best.

> Aerosmith fan, E.M.

KURT CONTROVERSY

This letter is to all those stupid punks who think Kurt committed suicide. If you really think he did then you should read more about him. Some Nirvana fans refuse to believe he killed himself. We've seen items on the internet that dispute the suicide theory. I'm not the only one. There are many fans out there who think the same as me. **Hit Parader**, will you be the first to print the truth?

A true fan, C.D.



FRONT PACES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

ROCK WIRE REPORT: She's outrageous, controversial, fearless and talented. There's no denying that Courtney Love of Hole is a great many things to a great many people. Many thought she would cop an Oscar nomination for her stunning portrayal of Althea Flint in The People Vs. Larry Flint. She didn't and when she didn't Courtney commented, "Ok, I don't care. It wasn't my turn yet. I'm from the rock world and we don't get recognized the first time.out."

Talk about keeping a stiff upper lip. By the way, anything to the buzz insisting Miss Courtney is ready to walk down the aisle again with her constant companion, actor, Edward

Norton? Let's be fair, Courtney has done her share of mourning since her husband, the late and great Kurt Cobain took his own life in 1994. Then, there's that giant diamond ring she is wearing on the second finger of her left hand. And the European press had a field day with Courtney when she turned up at a bridal shop

Leave it to Courtney to nip something in the bud FAST! When asked point blank by a reporter if she really was engaged, Ms. Love yelled back, "None of your business." And so the story continues.

SECRET STUFF: A man-of-the-people rock star from New Jersey freaked friends out recently when he showed up at a big awards fiesta with no fewer than eight body guards. Even when the NYC Police Commissioner approached he was viewed with suspi-

QUICKIE QUIZ: Okay, it was an easy one and most of you know that Tommy Lee was married to heather Locklear before he wed his lovely Pamela Anderson. Here's one that might force you to put on that thinking cap. How many times did the Grateful Dead sell out Gotham's famed Madison Square Garden??? Ans. next month.

INSIDE STUFF: Marilyn Manson is as unpredictable as ever. In the blink of an eyelash he and porno star Jenna Jameson exited a party and supersoniced to the Paramount Hotel. Then there was Marilyn's comment that he was thrilled to meet Pat Boone. "I was forced to listen to his music growing up," he said, "but I've recently become close to him.

Metallica is still one of the great rock tours out there, that one you can take to the bank. The band is playing with a stunning fury. Metallica is traveling with a stage that's a show in itself. They're performing in-the-round on two

elephant sized platforms. Remember, this is Metallica's first U.S. tour here in five years. So get to see them when James Hetfield and Co. come to your town. Up close and personal. I love the way flames shoot up directly from the stage... What do Jimi Hendrix, Led Zeppelin and the Who all have in common? None of them ever won a Grammy. By the way, just to remind you, Tire Me by Rage Against The Machine was this year's Grammy winner for "metal Performance." ... A famous Irish rock star went whack-a-ding-hoy recently when, at a night spot, he had the barmaid pour his shots of Absolut directly down his gullet. Hmmm.

OVER 'N' OUT: U2's long awaited **Pop** CD opened at Number **rich** enough to die without a neighbor!

One in more than 20 countries around the world. Amazing. Meantime, lead yapper Bono insists he's strictly on the wagon when it comes to drink and has given up hard liquor completely. Bono believes that the drink whiskey makes him much less tolerant of obnoxious people. So from now on it'll be no more than two beers a day and no more than one glass of wine with lunch. And never vino with dinner on a performing night. Batten down the hatches, U2 is back in America and

The Allman Brothers Band sold out 10 nights in New York not too long ago and there was such a demand for ducats that

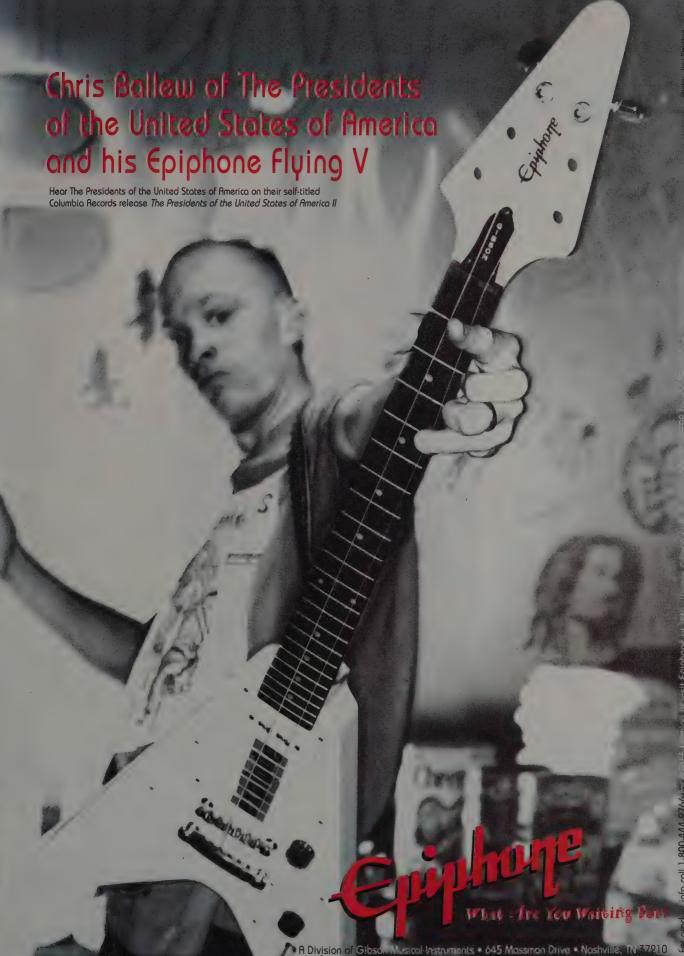


Courtney Love: Makin' the scene.

standing room was offered each evening for a cool \$35. Fans were happy to ante up...

You say you spend a lot of time in the car and you're also on the road a lot. Well, "Pay Radio" is just around the corner and we kid you not. The Federal Communications Commissions recently gave the green light to a plan that would allow digital radio to be transmitted everywhere by satellite. No matter where you travel you'd be able to pick up your favorite station provided your wheels have a special radio coupled with a tiny disc-shaped antennae. The quality would be the same as your favorite CD. This is not science fiction either. Coming soon 'cept it'll cost you. Crazy world, ain't it?

SEE YOU NEXT MONTH. Until then remember: No one is



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ach issue, Hit Parader journeys back in time with a rock and roll star to learn about his formative years. This month's time traveler is the Offspring's charismatic vocalist, Dexter Holland.

To most of Dexter Holland's friends, the Offspring's cherub-cheeked vocalist is still known by his given name, Bryan. It was just that this highly cerebral, highly energetic frontman felt that the name "Dexter" was more perfectly suited to his self-professed

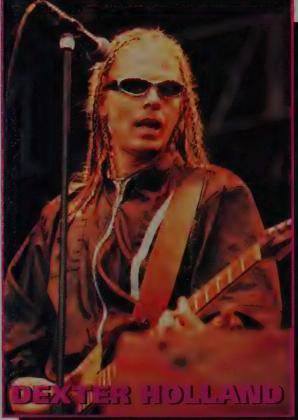
"slightly geeky" stage image. But Bryan...Dexter...Mr. Holland- whatever you want to call him— has apparently been continually reinventing his persona throughout his 29 years. Born to an upper middle class family in ritzy Orange County, California, Holland has taken great pride in his ability to balance his academic life (he's currently a doctoral candidate in microbiology at USC) with his love for raw, unbridled rock and roll. In fact, he can recall exactly when he began to realize that despite his geek lifestyle, and his geek friends, he wanted to try his hand at starting his own band.

"I guess I was about 14 or 15 when my older brother brought home a bunch of albums by local bands like Agent Orange and T.S.O.L.," Holland said. "I thought they were just great. There was a lot of energy in those songs, but there was just enough melody too. It really opened my eyes. Before that my life basically consisted of studying, running track and hanging out with other guys who did the exact same things. Music really

opened things up." While young Bryan never gave up entirely on his academic pursuits, his love for music began to grow into a more dominant role in his life. In fact, it was one night in 1984, after failing to get into a sold-out performance by Social Distortion, that he decided to join up with another track team member at Pacifica High School in Garden Grove— a guy by the name of Greg Kriesel, now known simply as Offsping bassist Greg K— to form his first band, Manic Subsidal. That group began playing gigs in and around the Garden Grove neighborhood, but soon changed its name to the Offspring ("nobody could figure out what Manic Subsidal meant," Holland said), and set BY PETE DRAKE

out to conquer the then-budding Orange County club scene.

"Greg and I just seemed to like the same kind of music," Holland explained. "So one



Dexter Holland: "Music really opened things up for me."

day after track practice we decided to form a band. We really didn't know how to play very well, but we figured we'd learn as we went along. It was a very interesting time for us. We started getting a lot of shows thrown our way— everything from beach parties to store openings— and we took 'em all! I remember when our drummer, Ron Welty, first joined us, he was just 16. We had to ask his grandmother for permission before we could take him on the road with us."

Despite all the fun they were having,

things didn't always go the way the members of the Offspring would have liked. While they enjoyed unbridled popularity with surf-crazy beach kids who got off on their pseduo-punk sound, the late-'80s was still "hair band" time in L.A., and record

> labels wanted nothing to do with punk groups. Still, the Offspring

hung on, and when the musical tides began to turn in the early '90s, the band was finally offered a small contract to make their first album. That disc sold about 10,000 copies— a number that astounded the band— and led directly to the recording of their 1992 effort, **Ignition**, a disc that sold an even more astonishing 50,000 copies. When it became time for the group to reenter the studio to begin work on their 1994 release, **Smash**, their only goal was to double the sales of their previous effort. Some four million copies later, Smash, now ranks among one of the decade's most successful rock releases. And now, with the Offspring's move to a major label with the release of their latest disc, Ixnav On The Hombre (which has already gone platinum), Holland realizes that his quest for a doctoral thesis may have to remain on the back burner for another couple of years.

'Obviously, we've been as surprised as anyone by what's happened," Holland related. "Our goal a few years ago was just to sell 100,000 albums and keep the band going. Once it went

past that level, everything became kind of abstract. Gold, platinum, double platinum and more... it's hard to comprehend. All it really means to me is that we can keep doing what we like. We're not gonna become different people and have different goals because of our success. I still have many of the same plans for the future, though I know I'll have to put them on hold for awhile. And I guess I'm still the same geek I was in high schoolit's just that now it seems like being a geek is cool."

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BY JODI SUMMERS

Kudos to the Offspring. With the release of Ixnay on the Hombre, the punk rockers from Orange County, CA, have finally launched a worthy Web site. Pull up www. offspring.com, and you arrive at The Offspring Guide to Web Anarchy. The site's got a disclaimer which

known as parental discretion will cleanse any sense of innuendo or sarcasm from this Web site that might actually make you think and will insult your intelligence at the same time." Yes, Virginia, this site's got an edge, it's laden with info and attitude. The coolest innovation www.offspring.com has to offer is a band "radio station" which plays a continuous stream of the Offspring music in really good quality sound. Definitely worth checking out.

Summit the word Bush to different search engines, and you emerge with some completely different options. On the AltaVista engine, the word Bush will bring you a whole host of entertaining options: including— but not limited to— Kate Bush, Ward Bush's Resource Page and Ed Lowe with former president George Bush. When you finally find the unassuming listing of Bush Lyrics, click and be teletransported to www.bushnet. com/bn, the official Bush page—which was under construction long after the release of the album.

Finding more information on the band Bush is rather difficult. You can find out about Bush Hogs, a faculty bio for PD Bush and Bush Quality Furniture, but basically there's nothing more available on these four British chaps until you get well into the search engine. You're actually better off checking out other topics like Bush String— which is string made by the Aboriginal people of Australia. Yahoo -- located at www.yahoo.com is a vastly superior search engine for rock and roll. Submit Bush under the entertainment category and Yahoo will offer you pages of Bush Web site listings. Lots and lots of these pages, like Bush (Angelfire) and Anarchy in England are straight forward fan information you've read a thousand times before. But, if you carefully sift the stash of sites Yahoo uncovered, you'll come across some pretty interesting presentations. A Plate of Bush is a true feast for Bush fans. Located at www. wam.umd.edu/`adonath/ bush.htm you get layers and layers of pretty pages (art is as important as substance here) which lead you to esthetically presented quotes, pictures, sound bytes and other delectable entrees.

A most noteworthy Bush site is The Burning Bush: A Smokin' Page Devoted to the Brit Band located at www. ici.net/custpages/petper /intro.htm. The Burning Bush is a true homage to Gavin Rossdale and the boys. It features heaps o' cool photos, bootleg reviews, and a very entertaining little section known as *Altered* Images.— pictures of the band that have been altered in the Adobe Photoshop program. Nigel Pulsford's cue ball of a head really shine, while other fans have made Gavin look downright angelic.

Speaking of being adored and worshiped by his fans, we wanted to see what happens when you submit the name Nine Inch Nails into the search engine. What you get is a tremendous variety of Trent Reznor related information. Nine Inch Nails: The Unofficial Home Page at nothing.nin.net is a good

METROPOLIS RECORDS



Terminal Sect: Food and Wine for Dirt Emerging US industrial stars have produced a meld of the dark atmospherics and complex song writing of an act like Skinny Puppy, with the pure aggression of a band like Ministry.



Black Lung: The Disinformation Plague Latest and best release from the well known Australian instrumental act. Infectious and adventurous music that crosses the bounds of the techno and experimental genres.



Mentallo & the Fixer: Centuries A teasingly club-ready single from America's premiere electro-industrial band, though still featuring the trademark complexities and relentless intensity they are already well known for.



Crocodile Shop: Pain The third release from the progressive electro-dance trio from New Jersey who melt European styled electro like Front 242 with American hip-hop infected elements.

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Haujobb: Matrix

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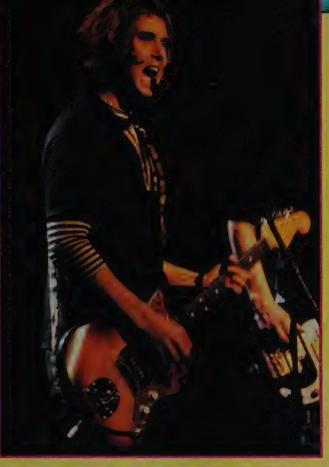
starting place. It's a library of NIN material, audio, video, it's all here, well displayed, easy to access and still commercial free.

Go further and you'll find that lots of pages are in transition because whoever had created and maintained the page had graduated from college. At www. 23xcom/trezor/trent.html you are greeted with the word TAKE quickly followed by the word PAIN

Bush: Big on the net.

. From there, you get a great, gray expanse of nothingness. Obviously this page is still under construction. To find out about NIN's most recent work, like information on the song, *The Perfect Drug*, from the movie soundtrack to **Lost Highway**, you have to go to the Absence of Faith home page at **uslink.net`punut/nin.html**. Nice graphics and good quotes.

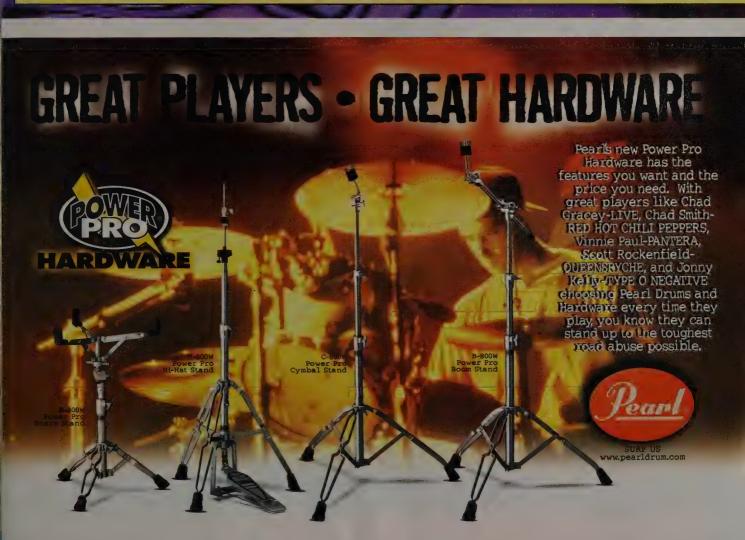
Perhaps the coolest page to try is The Official WWW Site for the NINFAQ at www. prairie.org/`



konkers/ ninfaq. html. It's a fine archive. When we clicked on the FAQ (frequently asked questions), What does Nine Inch Nails mean?, we got a guote from Trent stating, "I don't know if you've ever tried to think of band names, but usually you think you have a great one and look at it the next day and it's stupid. I had about 200 of those, nine inch nails lasted the two week test. It looked great in print and could be abbreviated easily. It really doesn't have any literal meaning. It seemed kind of frightening. Tough and manly! It's a curse trying to come up with band names.

All but the most devout NIN fans will come away from www.prairie./ org/konkers/ninfaq.html newly enlightened.

Music sites proliferate on the Web. If you know of a site that deserves our attention, e-mail **Hit Parader** at **cgoddess@leonar do.net.**



Mixing material from their latest

CAUGHT --- ACT

BY ROB ANDREWS

COLLECTIVE SOUL

Collective Soul's tour bus was parked under a forlorn-looking tree in the distant corner of a Tucson, Arizona parking lot. It was hotter than hell outside on the black

tarmac— easily over 100 degrees (actually, a somewhat frigid summer's day in Tucson). But inside their frigidly airconditioned vehicle, Ed Roland, Dean Roland, Will Turpin, Ross Childress and Shane Evans seemed oblivious to the heat, to their surroundings, and to just about everything else connected with the outside world. The boys just sat there dressed in a somewhat tattered array of T-shirts and cutoff jeans, casually sipping from bottles of beer as they watched the crowds headed for the near-by arena walk quickly by their vehicle's darkly-tinted windows.

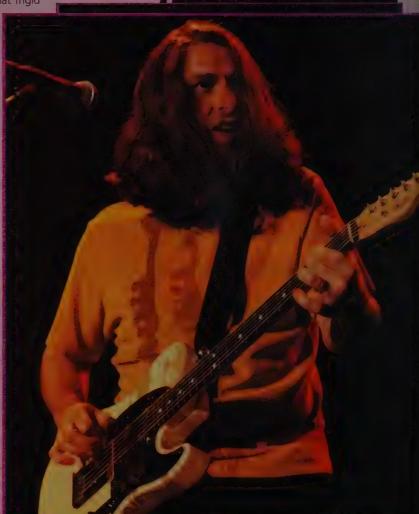
It was still three hours before Collective Soul was due to take the stage, and as the late afternoon sun slowly began to sink in the west, the guys in the band remained far more interested in regaling their previous night's exploits than in getting ready for another evening's work. It had been another typical day on the road for this Georgia-based quintet, another 24 hour period filled with music, fun, and one heck of a long drive. It had been a ten-hour straight shoot from where the band's previous gig had been played, but inside the comforts of their traveling home, these wild-eyed Southern boys seemed rather immune to any of the difficulties life on the road may have presented.

"We try to sleep while we travel," Roland said.
"But sometimes that's impossible. You get so wound up after playing that you don't even want to think about turning in until the sun is almost up. By that time the phone starts ringin', and you've got to start takin' care of that days business. It's tough, but you do get used to it...more or less. Hey, this still beats last time. I even ended up driving the bus at times during our last tour. At least I don't have to do that now."

With the recent platinum certification of their latest album, **Disciplined Breakdown** (their third consecutive million-seller). Roland and his bandmates seem to have little to concern themselves with, other than performing to the best of their abilities each and every night. As they tour the North American

continent in 1997, it's with a new-found sense of confidence and purpose. This time, rather than mixing the occasional headlining gig with prestigious "special guest" slots for the likes of Van Halen or Aerosmith, Collective Soul has adopted a "headline or bust" mentality that has squarely put a bit more pressure on this hit-heavy unit. But like the road-tested band that they've quickly become, Roland and his men now feel prepared to meet any challenge they may confront.

"It would be so easy to say, 'Yeah, we'll open again,'" he said. "We could go out with some big bands, play our 40 minutes and then head on to the next town. But we've got three albums out now, and it's time for us to stand up on our own. Maybe it'll take years for us to get back into those arenas; maybe we'll never get there. But if we don't stand on our own two feet now and let everyone know that we're headliners, what's the point? We've got to do it, and we have."



Ed Roland: "We have three albums out—it's time for us to stand on our own."

the goods, performing such hits as December, Gel and Shine with style, energy and passion: While they did their best to retain their "band" flavor, there was no question that CS on stage was very much Ed Roland's personal vision, and with the good looking frontman handling the vocal chores, as well as the between-song banter, he seemed to dominate the spotlight with an almost effortless ease.

"I don't want to control what this band does," he said shortly after the show's conclusion. "I tried it on my own, and I've tried it with these guys, and believe me, it's a lot better when there's a bunch of people all working for the common good. Collective Soul's strength is in the diverse personalities, talents and attitudes that we all bring together. That's what you hear on the albums and that, hopefully, is what you see on stage."

CHRIST, WE'RE HEAVY!



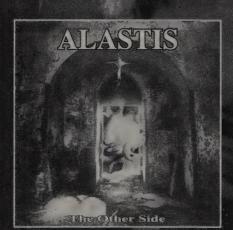
ULVER The Madrigal Of Night Raw and primal black metal



SATYRICON Nemests Divina Classic opus now unleashed domestically



OLD MAN'S CHILD Born Of The Flickering Extremely dark and extremely cold



ALASTIS The Other Side Spiritual and hareful. this Swiss troop attack with searing finesse



ARCTURUS Aspera Hiems Symfonia An eite-collaboration with members of Mayhem. Ulver and Ved Buena Ende



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FIGK

BY ROB ANDREWS

Pou've got to wonder exactly what it might have been in Elijah Blue's childhood that turned him into the ranting, raving apparently hell-bent vocalist featured in the new Goth-rock band Deadsy. Maybe it was the fact that his dad is none other than Allman Brothers Band legend Greg Allman. Maybe it was the fact that his mom is none other than that eternally-young, hard-singin', hard-lovin' date-to-the-stars, Cher... yeah that Cher. Let's face it, being the offspring of no less than two tempestuous rock and roll sensations is enough to turn anyone's life a little inside out, and judging from the music contained on this power trio's dark, eminently disturbing, self-titled debut disc, Elijah's perspectives on life are anything but up-beat.

"My background really doesn't have much to do with this band," he said. "I've tried to down-play my family as much as I can. I know people want to talk about my parents, but I'd rather talk about this band, this album and the music. Nothing against them— but this just isn't about them."

Joining together with bandmates Renn Hawkey (synthesizers) and Alec Puro (drums) while they were all trapped in boarding school, Elijah (vocals, guitar and bass) quickly noted that all three budding musi-

cians shared common influences— extreme bands like Bauhaus, Roxy Music and Gary Numan. Using these varied musical mileposts as

a starting point, Deadsy soon began constructing their own crop of dense, heavy, hypnotic songs that seemingly relied more on the sonic stylings of Nine Inch Nails for inspiration than the pop-flavored leanings of their heroes. Yet rather than just jumping on the suddenly-hip "Goth" bandwagon, the members of Deadsy were careful to construct a style that was uniquely their own— something that they believed represented the dark side of their musical souls.

"This is pretty intense stuff," Elijah noted. "There's a lot going on in every song, but you may have to go back and listen to them a few

times to get the full impact of what we're doing. This music is on a number of levels; the sheer power of it can capture you at first, but there are more subliminal things going on. It's intense, yet it's romantic. It's heavy, yet there's a very ethereal element to it. I think it's all very interesting—both from a musican's point of view and a listener's point of view."

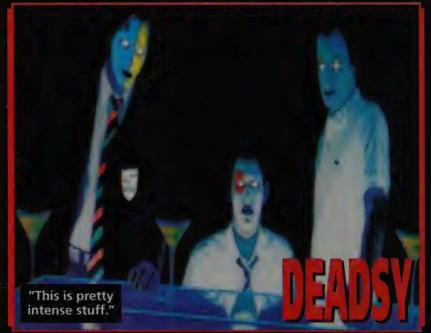
There's little doubt that the swirling synth passages and murky guitar runs that fill **Deadsy** with a sinister charm do indeed create a most intriguing listening experience. Certainly, this is not music designed for the timid soul— nor would the band want fans of more pop-oriented rock to even attempt to absorb this unit's heavy rock

diet. But if you get off on NIN's off-center approach, or if you revel in Korn's meandering musical mix, then Deadsy may well present something right up your alley. It seems as if the Gothic renaissance of recent days is just beginning to heat up, and Deadsy apparently plan on being a major part of that revival. While the band quickly dismisses any notion that they're going out of their way to be "cool", it's apparent throughout Deadsy's debut disc that this is one unit with a very heady sense of the contemporary hard rock scene. Perhaps with-

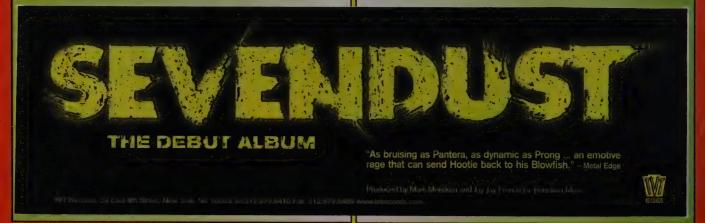
out the power of Elijah Blue's heritage, Deadsy would still be yet another struggling young band looking for a way into the music world.

But there's no denying that Deadsy has made the most of the opportunity presented them, creating one of the year's most strikingly intense rock discs.

"I know some people will insist that it's because of my family that this band got signed," Elijah said. "They can believe that if they want to. The fact is that it had *nothing* to do with it. I've been playing music all my life— it's been my life. The other guys in this band share my passion. You can't play music like this if it isn't in your head, in your heart and in your soul."



"My background really doesn't have much to do with this band."



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HAPENINGS

ADIOS: There is still no word on the future plans on Soundgarden's members following that band's surprise break-up in April. The rock world is still reeling over the news that the legendary Seattle quartet has called it a day. "The members of Soundgarden have amicably and mutually decided to disband to pursue other interests," was the way the group's record label announced the split, leaving millions of fans around the world bewitched, bothered and bewildered.

SAB BLAB: They said "they'd never work together again." They roared that "trust" had been destroyed when their planned 1994 "reunion" fell asunder. But now, as most of you well know, the original Black Sabbath is alive and well and touring as an integral part of this year's biggest metal celebration, the Ozz Fest. It still isn't clear whether Sabbath—once again featuring vocalist Ozzy Osbourne, guitarist Tony lommi, and bassist Geezer Butler, will record a new studio disc at tour's end, but you can bet your bottom dollar on a live Sab effort—drawn from their Ozz Fest dates— to appear before the end of the year.

METALLINEWS: It's been confirmed that Metallica plan on releasing a new album before year's end. The disc, much of which stems from the original **Load** recording sessions, needs merely to be "polished up a bit" according to drummer Lars Ulrich. Already a dozen songs

have been laid down in the studio, with only a few instrumental overdubs and lyrical flourishes needed before completion. "James (Hetfield) wanted to take a little more time with the lyrics, but we should be done with that by the end of summer," Lars explained. With any luck, the new disc will allow the band to stay on the tour trail right through 1996—and into 1997.

Kiss: Conquering the world.

LIVE NOTES: Ed Kowalczyk, Live's shaven-headed frontman recently stated his on-going surprise over the level of success his band has achieved. When the group's most recent disc, Secret Samadhi made a Number One chart debut last spring, the vocalist recalls reacting in amazement. "Just because the last album did well was no guarantee that this one would," he said. "We certainly had our hopes, but sometimes you can grow too close to a project to get a true perspective on it. To have everyone react to the album with that kind of enthusiasm was nothing short of amazing."

KISS THIS: Kiss, fresh from being named one of the "Top Grossing Bands of The Year"— with an estimated "take" of over \$45 million— have set out to conquer the world! Already the band has played a sold out tour of South America where they drew upwards of 100,000 fans in places like Argentina and Brazil. Now it's on to the Orient where Kiss have ruled supreme since their mid-'70s heyday. "Sometimes fans in America forget that there's a big world out there," said guitarist Ace Frehley. "There are Kiss fans everywhere."

STP UPDATE: According to our well-placed sources, it appears as if yet another reconciliation is being attempted within the Stone Temple Pilots. It's been one of rock's worst kept secrets that the thinly-veiled truce that existed between Scott Weiland and the DeLeo brothers was shattered when Weiland reentered a California rehab center last January. Since then forces behind-the-scenes have been doing everything in the powers to try and bring these volatile factions together again. "They don't have to love each other," our source said. "All



the should do is try and work together."

FEST IS BEST: Ozzy Osbourne— that budding metal entrepreneur whose latest brain child, the Ozz Fest, is about to kick ass from coast-to-coast— admits that he's never been happier with the direction his career is headed. "It's nice to feel in control," Ozzy said. "At times in the past I couldn't be control of myself, let alone of anything else. But now, especially with my wife's help, we've gotten some very interesting projects under way. The Ozz Fest is just one of them."

SILVER LINING: Daniel Johns of Silverchair reports that the fan frenzy generated throughout their current U.S. tour puts to shame anything the Silverboys faced on their first State-side

outing. "Maybe it's because we know what to expect this time," the blond frontman said. "Maybe it's because we're having a little more freedom to experience what's going on. Whatever it is, people have been going quite crazy at out shows—and we love it."

LAYNE DRAIN: Rumors keep circulating though the rock underground depicting the sorry state of Alice In Chains' Layne Staley. Apparently a series of personal setbacks (including the suicide of a former girlfriend) continues to throw Staley life into turmoil, making it virtually impossible for fellow Chains Jerry Cantrell, Mike Inez and Sean Kinney to begin plotting their next career moves. There has been no thought given to changing vocalists— though talk of the oft-discussed Cantrell solo disc has again begun to circulate.

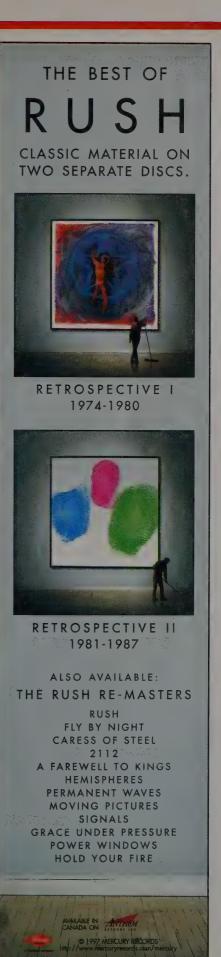
LIMP BLIMP?: You may be interested to know that Jason Bonham— son of Led Zeppelin's legendary drummer John "Bonzo" Bonham— has resurfaced on a Zep cover disc titled, appropriately enough In The Name Of My Father. Before you go and think that young Mr. Bonham is cashing in on Zep's "holy grail" of rock tunes, let it be stated that all the proceeds generated through sales of the disc (and the Jason Bonham Band's corresponding tour) will be

donated to charity. And, by the way, according to Jason, Jimmy Page has not only heard the **ZepSet** recordings, but he's given his enthusiastic "thumbs-up" to the project.

ANGUS STERN?: AC/DC's pint-sized guitar demon Angus Young reports that interest in the band's catalog of material reached a fever pitch last spring following the release of the highly successful Howard Stern flick, Private Parts. In that movie AC/DC can be seen performing, and a rendition of their classic You Shook Me appears on the movie soundtrack. "There was a jump in sales right after the movie came out," Angus said. "It wasn't something we expected. We got involved with the movie because it sounded like fun— this is just an added benefit."



GARDEN POWER: Stories circulating our way from the Pacific Northwest indicate that Soundgarden have begun preliminary work on their still-untitled new disc. While it seems unlikely the new album will appear any time soon, we wouldn't be shocked in the always-creative Chris Cornell managed to squeeze the disc out in time for the highly lucrative Christmas season. Odds are, however, that the new album won't be ready to go by then, and a spring '98 release now appears most likely.



KEEPING THE FAITH

BY ROB ANDREWS

otley Crue stood on stage at the American Music Awards earlier this year and despite their best efforts to act typically "Crue-cool", they just couldn't wipe the smiles off their faces. With their bevy of Baywatch wives watching from backstage, and as the jaded, industry-heavy crowd out front erupted in unexpected appreciation, the band fore through a reworked version of their classic Shout At The Devil, which also appears on their new disc, Generation Swine. During their brief, four minute TV stint, the reunited foursome of Vince Neil, Nikki Sixx, Tormmy Lee and Mick Mars had a single thought running through their somewhat sordid brains— "This is the way it's supposed to be." Appearing together for the first time in more than five years—since Vince's rather abrupt firing from the band in 1992— the Motley men looked good, sounded good and felt good... in the process giving an entire generation of '80s 'lost souls' hope that Motley Crue's high-energy brand of rock and roll— a style that those fans still hold so near and dear—may soon once again enjoy its moment in the sun.

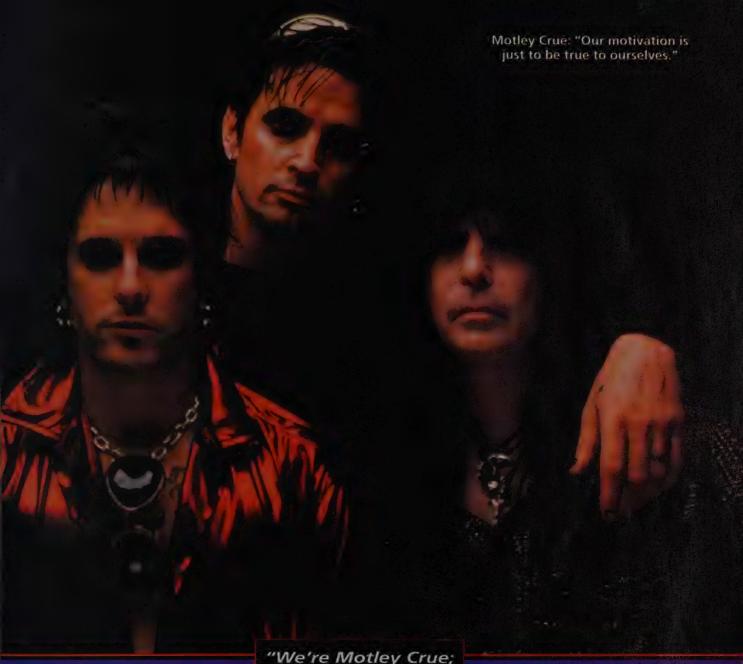
For their part however, the resurgent, reenergized and reunited Crue doesn't want to hear any talk of "80s rock" and the glory that was once theirs. Today, their focus is squarely on the future—of finding a way of introducing this generation of fans to the snarling musical tury and ribald lyrical imagery that have long been Motley Crue's most recognizable calling cards. They may forever remain the most famous and infamous product of the now-legendary West Coast Metal Explosion of the early 80s, but these Motley men couldn't give a rat's ass about their past accomplishments. Certainly on **Generation Swine**, they have significantly updated their style, at times sounding as avant-garde and as "alternative" as Alice in Chains or Bush on a good day But this doesn't represent some sudden and drastic change of heart for Motley Crue. Rather, Sixx insists, it's all just a natural part of the group's ongoing musical evolution.

"I don't react that well when anyone says that we're trying to make our statement for the '90s," the raven-haired bassist said. "There's never been a conscious effort on our part to make a particular statement at any time. Our motivation has always been to be true to what we do rather than try to fit in. Just look at us and



you can see that we're not exactly the kind of people that ever try to fit into anything. We're Motley Crue; we never took any crap from anyone, and we never will."

Indeed the Crue has dished out a beck of a lot more crap over their years than they've ever been forced to take. From the moment they hist exploded on the LA club circuit in 1981 with their incendiary stage show—where Nikki's pants were quite literally set on fire—Motley Crue has remained a bond that's proudly played by their own rules, and lived to tell about it, barely. The stones are new part of metal lore, how Nikki almost died after overdosing on drugs, how Vince survived an auto wreck in which a fellow rocker was killed, how Mick once passed out on stage after imbibling too much tack Daniels, how Tominy once had his private parts bitten by an overzealous grouple. Quite simply, no other band in tock history has ever been at the center of more controversy, innuendo and media focus than Motley Crue. With their high-protife lifestyles (Tommy's marriage to Baywatch babe Pamela Anderson is on again, while Nikki's recent hitching to Baywatch babe Donia D'Errico is still in its honeymoon stage' and their headine grabbing reformation with Vince (who recently married his own Playboy Playmate), it's certainly no secret that Motley Crue may very well rank as the all-time kings of rock and roll excess. And with the release of their latest disc, they can't wait to ack it a law.



we never took

any crap from

anyone, and we never will."

new tawdry chapters to their already sordic

"We're so decadent," Sixx said with a characteristic smirk. "When the four of us are together you can just feel the energy. We've just taken everything as far as it can ou, and that ranges from the tattoos and the

piercings to the music itself. There's something exiting about pushing things to the limit, of taking it right to the edge. That's the kind of kick it's really hard to give up. But I've got to admit that nothing else I've ever done gives me the same kind of kick as working with the band and making music. The stuff we've done on **Generation Swine** is just so out there, so over the top. It really excites me."

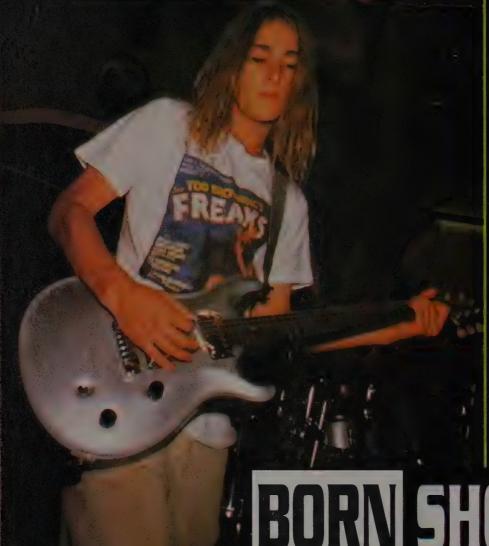
It was just one album ago, with the release of 1993's Motley Crue disc that Sixx was evoking many of those same words to describe working with the band's new-found vocalist, John Corabi-At that time Nikki insisted that Vince's limited vocal range was "prohibiting the band's growth", and that the Crue's '80's image "just needed a change " Today, obviously, Sixx is singing a very different tune. While he quickly acknowledges his on-going respect for Corabi, it didn't take him long to realize that Motley Crue without Vince was not Motley Crue at all. So after a year-long period of behind-the-scenes wrangling, during which time the various bruised

egos involved received the necessary degree of appeasement, the one-and-only "original" Motley Crue decided to give it another try. Of course, the BIG question remains, will the admittedly fickle rock public of the '90s readily accept this legendary unit, or will they turn a cold shoulder— as they did to the

orabi-fronted unit a few years back?

"We knew we made a huge mistake when we weren't working with Vince," Sixx said. "He knew it and we knew it. That's saying nothing against John, who I believe is an incredible talent. It's more that the four of us have such a history, such an interconnecting story, that it was really hard for anyone else to ever step in. I understood some of the fans' attitude. They loved the band the way it was, it meant something to them. Well, it meant something to us too. I remember talking to Vince last year, when we were first talking about getting back together, and I asked him, 'did you autograph any Motley Crue albums when you were doing your own tours?' He kind of looked at me and laughed. He said. 'Of course I did.' I know how proud he is of what we've accomplished. And I know how proud I am. But trust me when I tell you that everything we've already done has just laid the groundwork for what still lies ahead."

SILVER CHAIR



way, these still-wet-behind-the-ears lads from Newcastle have handled it all rather well. But when it comes time to discuss their new music, the impact that success has had on their lives, or the various artistic influences that have helped shape their latest batch of tunes, they quickly revert back to being teens who'd much rather be out on the beach or tooling around with their cars than talking to some magazine hack or television jaw jockey.

"The new music is good; we like it," Johns said, "We spent a lot more time writing the songs and recording them this time. Last time it took us about three weeks, this time it was about nine weeks. We didn't want to rush ourselves, and we didn't see any reason to do things faster than we did. I don't know if taking more time makes the music better or not, but we think it turned out better this time."

Granted, not exactly words designed to change the course of the universe. But at the same time, Johns does seem to possess an innate ability to cut right through the chaff to reach the heart of the matter-at-hand. Unlike so many previous (and current) rock frontmen who would instantly take to regaling anyone within earshot with hours of personal insights on subjects ranging from their secret tour grooming habits to the cosmic sig-

BORN SHOW-OFFS

ell Daniel Johns that's he's a star. and he'll just shrug his shoulders and offer a half-hearted grin. Inform Silverchair's charismatic vocalist that his band's music has grown markedly on their second disc, Freak Show, and he'll self-consciously shake his mane of blond hair. State that Daniel has now emerged as one of the top pin-up attractions in the hard rock world and this Australian native will only roll his eyes skyward and shoot back a look of mild disgust. There's no doubt that Mr. Daniel Johns is a man of few words— a rocker who truly would rather let his music do the talkin'.

Daniel Johns: Nove my car."

But before anyone begins to view these various reactions as merely the programmed responses of another conceited, self-possessed, been-there done-that Rock God, just remember that Daniel Johns is now all of 17 years old. How would you feel to be just 17 and already have two solid years of experience in the glaring rock and spotlight under your belt? It's been Livin' Large for Johns and equally fresh-faced bandmates Chris Joannou and Ben Gilles from the moment their debut disc, Frogstomp, sailed past the double platinum sales plateau back in 1995. And considering the rapid-fire success that has come their

BY ARNIE FOSTER

nificance of their vocal techniques, Johns prefers to keep his responses simple, straight-foward and to-the-point. Only when one veers off the beaten track a little bit and discusses Daniel's' new car, or his dog, does the singer/guitarist's eyes truly light up. That's when his tongue moves into second gear and words begin to emerge more easily from, as one teenoriented publication lasciviously called them, "his pouty lips".

"Oh yeah, I love my car," he exclaimed.
"It was one of the first things I picked up
when we got back from touring last year.
It's really fast, though I don't want anyone to know that I really go fast in it. I

like getting my dog and then driving down to the beach. That's one of my favorite things in the world. After spending so much time on the road over the last couple of years, and being surrounded by so many people almost all the time, it's good to be able to get away for even a few hours with just your dog. You get time to think a little that way and try and get a hold on everything that's happened. It's great to have your dog along when you're thinking. You can always trust your dog. You know why they love you and why they respond to you—probably because you feed them!"

Unfortunately for Daniel and the other

larly forward to getting back on the road this time— away from the watchful gaze of their parents and road managers. Now that they're all "men", he hopes the band won't be treated in the same "childish" way by their friends, family and handlers, and that they'll be given room to explore life on the rock and roll tour trail to its fullest extent.

"I like putting my dog in the car and driving down to the beach." Johns relates), while the boys would understandably rather be left alone—or at least in the more-than-competent care of their top-flight road crew. So are Silverchair going to graduate from burgers and a soda to bimbos and beer on their sophomore tour? Are these Aussie aces ready to make the big move from comic books to X-rated movies in the back of their four bus? The band insists that such idle chatter is mere speculation—though Johns does state in his typically low-key fashion that the chance to live a "more complete" life on the road would be a cause worth fighting for even with their parents.

Silverchair:
"We think the music turned out much better this time."

members of Silverchair, lately there's been precious little time for life's simple pleasures. Since the release of **Freak Show** in February life for these boys has been a non-stop whirlwind of activity. This action first saw the band criss-crossing the globe by plane late last year in order to promote their new disc, and now sees them doing the same thing by bus as they launch what promises to be a year-long world tour (with time off to finish their school classes, of course) that may see them perform in front of as many as half a million fans from Sydney to San Francisco before it's all over Johns admits that Silverchair is looking particu-

"It got a little boring having a hamburger and a coke back at the hotel when everyone else was out having fun," Johns said. "But we're not 15 anymore. That makes a difference. We've learned so much and grown up so much over the last two years. We're not looking to go crazy every night or anything like that. But we don't want to feel like our moms have to watch over everything we do."

Whether or not their mothers will again accompany Silverchair on the road— as they did in 1995 is still a hot topic of debate among the band's members and their families. The moms certainly want to go ("they really enjoyed the shopping,"

"We've each talked about all this with our parents," he said. "And they've been kind-of alright about it. They finally understand that this isn't some kind of crazy hobby we're doing. We're actually making some money and seeing the world. They're not quite as worried about us as they were a few years ago— at least that's what they're saying. They know we can take care of ourselves out there, but they still don't like the idea of us being off on our own. I guess will end up compromising somehow, that's the way it usually works out for us. We're big on compromise as long as we win out in the end."

This thinking man is a six albums down the line. Queenstyche is still very much the band they were in 1983. This thinking man specific band is still located in Seattle. The band lineup is still the same. Vocalist Geoff Tate still has a three-octave range. Chris DeGarmo and Michael Wilton are still raging on guitars (although Chris has added keyboards to his repertoire). Eddle Jackson and Scott Rockenfield are still handling the bottom with considerable aplomb.

Overall, things with Queensiyche are as stable as the Space Needle, but the band's latest album, **Hear In The Now Frontier** is a rather stark departure from the past. Queensryche is known for elaborate, year-long album productions such as **Operation:mindcrime** and **Empire. Hear In The Now Frontier** is a stripped down far less intricate record. This approach directly corresponds to the band's space at this point in time. Here's Geoff Tate to share the vision of Queensryche in 1997.

Hit Parader: Hear In The Now Frontier is a much sleeker, stripped down record for Oueensyche.

Geoff Tate: I like where we're at. We're very pleased with the new album. Life's looking good. Hear In The Now Frontier is a bit of a departure for us. It's different, but it's where we are at this point.

HP: In your eyes, how does this record differ from past Queensryche creations?

GT: Fresh and quick was the approach we were looking for on this record. We didn't want to spend a lot of time with it. We

the moment down on tape, don't worn if it sounds great or not. We're very comfortable working with Peter. He had his usual way of keeping everything running smoothly during the project, making sure it was done on time and that we accomplished our goals. From a production standpoint, he's very good with songs; he'll pick out a part of that song that's strong and say, "This part really strikes me as something special, how can we make it speak so it really stands out?" That sends you on a brainstorm of how can we make that part stand out.

Just the act of creating is really fund. We have a good time doing it.

HP: How have you changed over the course of your career? What wisdom do you have pow that you didn't have 10 years ago?

GT: When it comes to music, I'm not interested in pleasing anybody but myself. That's not exactly a new state of mind; we've been feeling that way for quite a long time. All of our recent work, including Operation:mind-crime, Empire, and The Promised Land were pretty much selfish endeavors. Perhaps what's changed is my relationship with the band. We're more and more willing to try out everybody's idea and work together, as opposed to pushing our own ideas. In some sense, Queensryche has become more of a democracy.

HP: What does everybody bring to the band?

GT: Everybody writes, so they all bring in their

QLEENSRYCHE

wanted to capture the moment of time that we're in. That attitude is reflected in the title, **Hear In The Now Frontier**. The name is very similar to the way we recorded and wrote the record. There wasn't a lot of attention to detail, it was a far more spontaneous record than anything we had ever done. Our goal was to create a record that captured what was happening at the time, capturing that energy.

HP: What was going on in the collective consciousness of the band when you created this record?

GT: It's been an evolution. We started writing this record when we were on tour, so we've spent a lot of time with songs like Some People Fly and Spool. We sat with them for a while. We were actually ready for recording in May, but we were waiting around for our producer Peter Collins and Toby Wright because we wanted them to do this record with us. They had other commitments they had to fulfill, so we had to wait until they had some time. We were sitting around for quite a while, through a good part of the summer. As opposed to just polishing and perfecting the songs we had, we ended up writing more songs, like Sign of the Times, which made it on the record.

HP: What did Peter Collins (producer **Operation:mindcrime** and Toby Wright (Alice In Chains, the Wallflowers) bring into Queensryche? How did this production team affect your sound?

GT: Toby just has a different style. Our previous engineer, Jimbo Barton, was very hifi, and everything had to be pristine and perfect. You can obviously hear that on all our past albums. That's a completely different

FRONTIER MEN

HP: You've been together for 14 years. Where is Queensryche at this point in the band's evolution?

GT: Our songwriting attitude hasn't changed. For Queensryche, making music is writing about what's interesting to us. It's no different that what we've always done. It's just that the way we've approached it this time is somewhat different. We didn't think

"This album is kind of a throwback the way it was written and recorded."

about it too much: The attitude we had was similar to the Nike advertisement slogan—"Just Do It." We didn't over analyze everything. Our attitude was just let it be— go with your instincts and intuition. It's sort of a Zen way of making an album, isn't it?

HP: Is making music now as exciting as when the band first started out?

GT: I love this band. There's nobody I'd rather work with than the members of Queensryche, so that's always very exciting. We get along very well. We have a great time when we get together. Sometimes we don't even rehearse, we just sit around and tell stories. Other days you work on a bunch of songs, sometimes you record and get ideas clown on tape. Every day is different. But we're really thrilled by making music positive.

BY JODI SUMMERS

own individual perspectives on music and how they hear it. Queensryche is a chemistry that involves five people who see things somewhat similarly, but very different. Everybody has more or less an open mind to everyone's ideas and a willingness to get behind that person and push them in a positive direction. It's a great band to be involved with. I really can't see myself with anybody else because we have such a great time doing what we do. We've become very much a brotherhood.

HP: Does the process of making an album require all of your energy?

GT: Yes, quite a bit, that's very enjoyable. The worst part of making a record is finishing it. It's strange getting done with it, and then adjusting to getting back to normal. It's kind of like withdrawal. There's always a big depression that sets in for me. I hate it. I'd like to finish a record and go on a vacation or something.

HP: Do you prefer recording to touring?

GT: Oh yeah. I like the fact that you can stay home. Home is a very creative environment. The road isn't like that. It's a rigid schedule, there's not a lot of time. You can't sit in front of your recording gear for eight hours. You've got to det ready for the show of you've got to get ready for the show it's more of a rigid.



all felt the sting of Davis' good-natured ribbing.

"Man, this is fun," he laughed as he toweled off his perspiration-drenched face. "What can be better than being on the road with your buds, playing arenas packed with fans and then having a bunch of people come hang out with you backstage after the show? This is the life—it's the *ultimate*! It's great to think back to where we were a couple of years ago, just five dudes hangin' out and playin' music, and realize how far we've come. Some of the people back here wouldn't have given us the time of day a few years ago. Now they want to be with us and tell us how great we are. Well, that's cool. We can handle it."

It seems as if Korn can handle just about everything cast their way these days. With their second disc, Life Is Peachy, following the group's self-titled debut disc on a path straight to the top of the sales charts, this Californiabased quintet has emerged as one of late '90s most recognizable and successful hard rock attractions. But unlike so many of their rock and roll compatriots— most of whom seem to treat the concept of stardom with all the zeal of the Black Plague, the members of Korn appear to revel in the attention their albums and tours have generated. Davis, in particular, feels most at home in front of a fanatical crowd—whether it's headlining or opening for the likes of Metallica, Ozzy and Marilyn Manson— with all in attendance seeming to either love or hate Korn's distinctive brand of rap/metal with equal zeal. The only thing that seems to upset Davis these days is when he encounters an audience member who doesn't respond at all to his band's sonic attack

"One of the things about opening for the bands we've toured with, from Metallica to Manson, is that you know that virtually everyone there has come to see them, not us," he said. "But you know that before you accept the gigs— it kind'a goes with the territory. Opening for a band like that is one of the

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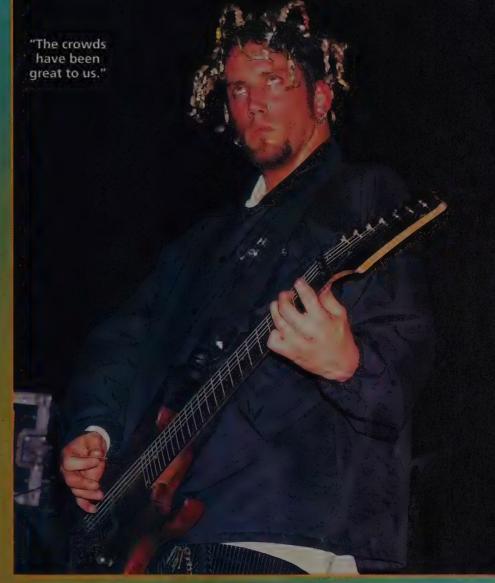
label executives, even a variety of groupies that had gathered outside the band's door—they

biggest challenges you can have—you've really got to be confident in what you can do. For the most part the crowds have been great. They've responded. They've cheered, they've booed, but they've definitely given us a reaction. That's all you can ask for. But if I see to be a seen a live to sitting these part setting into it. that bothers me. It means I'm not doing my

Judging by the reaction that Korn's perforseven week arena run with Metallica, Davis' crowd-stirring efforts were richly rewarded. Performing in front of over a quarter of a million people, many of whom weren't even aware that Korn was on the bill until they arrived at the arena that night, the band took no prisoners during their tight-as-a-drum, heavy-as-a-tank 40 minute set. But in all hon-esty, it wasn't as if Korn had encountered a truly difficult task in winning over what may have initially appeared to be a "hostile" audience. With more than a million albums sold, and over 400 concerts to their credit, Korn have certainly paid their dues and collected their rewards in the rock and roll sweepstakes. They know that they may not yet be ready to headline their own arena tour, but Davis and his boys are also well aware that they won't for long have to play second fiddle to anyone even the Mighty Metallica

'We're not pushin' anything," Davis said. "We're just taking our time, enjoying every step along the march. We're really happy being where we are. What could be better than this? But eventually it'll be time for us to go out there and do it on our own. We've played enough headlining shows to know what a trip it is. When you walk out there, and know that everyone in the front row is gonna sing every word right along with you, it's the ultimate high.

Davis knows that prior to headlining their own tour, Korn will most likely have to pro-



duce yet another album. But rather than having that appear as a daunting task, the band can hardly wait for the opportunity to get back in the studio and begin work on Album Three, With the memories of putting together the various musical components that comprise Life is Peachy still fresh in their heads, the group members believe that they've just begun to tap the bulk of their talent reserves. Extrapolating upon the quantum leap forward taken between their first two discs, Davis promises that the band's future studio efforts will break down every existing barrier in the

rock and roll book

"Absolutely," he said. "A lot of interesting stuff happened on this album—I'm singing a lot more and shouting less, for instance. But I think we've only just begun to show what we can do. There are no limits when you're talking about a band like this. We don't have to play by anyone's rules but our own. That's the fun. If we want to put bagpipes on a song, we do. If we want to cover someone else's song, we do that. On top of that, the songs are getting a lot more personal, and more mature, and that's good. We're all more comfortable with who we are as people, as friends and as musicians now, and that's only gonna make us stronger in the years to come. That's my promise to the fans— if you've liked what we've done so far, just wait. We're gonna blow you away!'

BY P.J.

HIT PARADER 29

AFIFAVY DOSE

eavy metal. To a generation of hard rock fans, that term has unfortunately come to represent the saccharinesweet fluff of such '80s bands as Poison and Warrant rather than the seminal guitar thunder of Judas Priest and Black Sabbath. Heavy metal. To rock followers of the '90s, that two-word phrase has come to stand for little more than a dried-up, dated and archaic musical style that has had as much

BY MARK SWENSON

ing sold over 400,000 copies world-wide), these Oakland-based riff monsters have played a major part in helping to redefine the role heavy metal will play as rock rockets towards the Millennium. While paying due homage to the metal form's glorious past, vocalist/guitarist Robb Flynn, guitarist Logan Mader, bassist Adam Duce and drummer Dave McClain have made a habit

some fans look down upon," Flynn noted. "I don't see why. I still believe it is among the most expansive and all-encompassing forms of music around. Unfortunately, during the '80s, any band that played guitar and had more than one amp on stage was called 'metal.' Well, they weren't metal. What we play is metal! The concept that metal songs are just three chords that are slapped together is the exact opposite of our approach. For this album we spent months just writing the songs-taking them completely apart if need be and reworking them. We worked until we were satisfied, and we didn't stop until we were."

The band's dedication to their metallic craft can be clearly heard throughout **The More Things Change...** where each and every song explores an excitingly different

"Heavy metal has become a term that some fans look down upon."

avenue along the heavy metal highway. Somewhat ironically, skillfully blended among their killer riffs and throat-wrecking vocals, are housed with a variety of distinctly '90s influences, including the slightest hints of hip-hop and hardcore. But at heart Machine Head remains a true-blue metal machine, a band well equipped to carry that form's noble traditions and sounds into battle against the "alternative" forces that threaten to rob metal of its rightful place in the rock pantheon. While they do their best to shy away from the pressures inherent with being metal's "last best hope", Flynn rather reluctantly concedes that his band (who, by the way, have recently completed tours with the likes of Slayer, Metallica and White Zombie) are primed and ready for any challenge placed in their path.

"We're more of a unit than we've ever been before," Flynn said. "We're brimming with confidence thanks to the facts that so many people seemed to enjoy the last album, and even more have already gotten behind the new one. We're not trying to be the saviors of metal or anything like that. We're just trying to be the best band we can be, and if by doing that we attract some people to metal, then that's great."



Machine Head: "We're proud to be a metal band the music we play is metal."

impact on today's cutting-edge music scene as disco lights and vinyl albums. Heavy metal. Despite mainstream rock's apparent desire to turn its back on this once-dominant style, to countless followers around the globe the form still lurks as a dormant musical monster just waiting for the right band to come along and breathe life back into its once-strident sails.

Machine Head think they just may be that band.

Since they first emerged on the music scene with the release of 1994's **Burn My Eyes** (which ranks as one of the most successful indie metal releases of all time, hav-

of staking out exciting new musical terrain— a fact even more apparent on Machine Head's sophomore effort, The More Things Change... From first note to last this collection reaffirms the inherent excitement and energy of heavy metal, with songs like Ten Ton Hammer, Struck A Nerve and the epic Violate featuring equal doses of both moody melodic transitions and wall-shaking instrumental thunder. Over a year in the making, The More Things Change... represents something very special to the members of Machine Head— as well as to the ever-loyal heavy metal hordes.

"Heavy metal has become a term that



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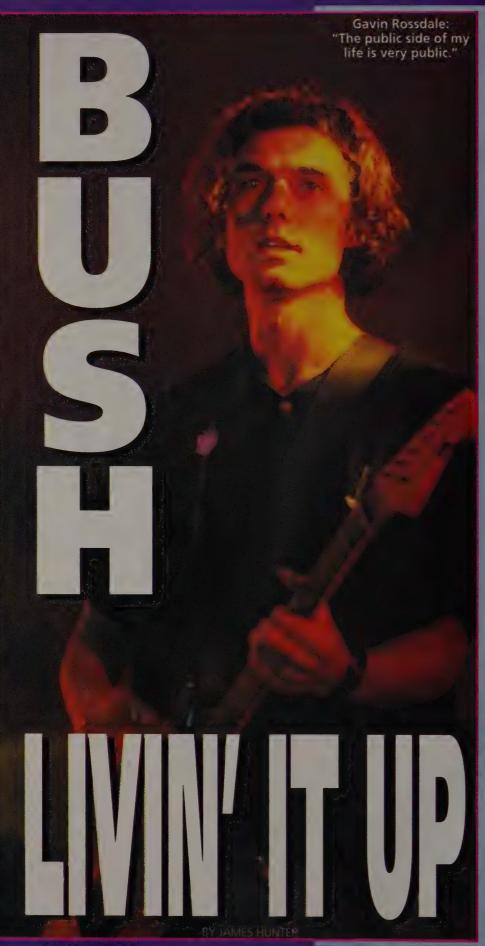
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ometimes it seems almost impossible to a get a true fix on that band known far-and-wide as Bush. This is a group that almost too often appears to thrive on ambiguity and amorphism, a band that revels in both obscuring the lines that frequently distinguish varying musical categories as well as in obliterating the pretense the so predictably accompanies musi-cal trends. What exactly are Bush? Are they truly cutting-edge hard rock monsters, as some of their followers would have you believe, or are they merely a heavy-handed hit machine? Are they authentic alternative rock pioneers or just another in a long line of tried-and-true followers of the rock status quo? Are they a British band trying to sound American, or an American band trying to sound British?

Thankfully, vocalist/guitarist Gavin Rossdale, guitarist Nigel Pulsford, bassist Dave Parsons and drummer Robin Goodridge have decided to waste little of their precious time trying to figure out the answers to such potentially weighty questions. Apparently these London-based lads would much rather focus their abundant energies on the creation of new music and the plotting of future concert tours than on

"Someday maybe we'll look back and see if we truly had an impact on our era."

dealing with such superficially mundane matters. Does anyone really care about where Bush fits into the context of recent rock and roll history? And does even the band's staunchest supporter give a damn about how they can best classify the group's string of chart-topping hits? With sales for their first two discs, Sixteen Stone and Razorblade Suitcase, having now surpassed the ten million sales level, there remains little doubt that no matter what you may choose to call their music, and where you may arbitrarily decide they fit into the contemporary rock landscape, Bush have now solidified their position as one of the most important and influential bands of this decade.

"When you start getting caught up in thinking about how you compare to other band or how your music might be perceived by others, you run the risk of losing focus," Parsons said. "I think one of our best qualities is that we can still laugh at all the commotion that surrounds us. If we couldn't I believe we'd be running the risk in getting absorbed in rather unimportant matters— things that would definitely take away from the music. From the very beginning, we knew that we wanted to make the music and leave the analysis or the criticism to those who choose to do that. Maybe someday we'll all look back and try

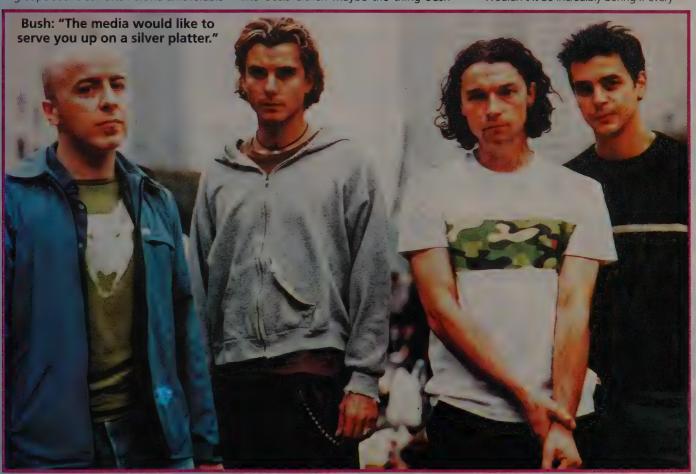
to understand if we truly did have an impact on our era. But this certainly isn't the time for that."

Love 'em or hate 'em— and there are many who hold dearly to those widely divergent opinions when it comes to Bush— it now seems as if virtually everyone, everywhere has grown to a least admire some of the attitude and the ambition displayed by Rossdale and company. While Bush's heart-wrenching musical excesses may not be geared for the listening pleasure of everybody, and though the group's sound still often draws unfavorable

"Bands like Pearl Jam and Green Day supposedly spearheaded an entire musical movement— grunge and punk, respectively. On the other hand, what has Bush spearheaded? As far as I can tell, nothing! They haven't had much of an impact at home in England, where fans look at them as selling out to America. And over here they kind of exist in a vacuum. They've been grouped in with the Seattle bands, but they really shouldn't be. And they don't belong with the Brit pop/rock groups like Oasis either. Maybe the thing Bush

ers. Yet with a string of Hollywood and rock world babes on his arm, and millions flowing into his bank account, even the irrepressible Rossdale admits that he has little to complain about these days. As Bush continues to tour the face of Planet Earth in support of their latest album, it would seem to all is as right as it can possibly be in this band's musical world. There may still be some lingering confusion in certain circles about exactly who and what Bush are, but, if truth be known, these guys seem to like it like that.

"Wouldn't it be incredibly boring if every-



comparisons to the already-dated Sounds Of Seattle, their ability to create two consecutive chart-topping discs has made even the band's most determined detractors sit up and take notice. In fact, only Metallica, Pearl Jam and Green Day now rank ahead of Bush in terms of hard rock album sales in the '90s. And as copies of Razorblade Suitcase continue to fly off of record store shelves in near-record numbers, it's not unthinkable to imagine that before this decade reaches its inevitable conclusion, Bush may actually emerge as the most commercially successful rock group of their time.

"It's really interesting to look at who has been successful in the '90s and to see what they actually represent in regard to their impact on the music scene," noted an industry observer.

deserves most of the credit for is making it big without the help of anyone else's coattails."

Standing alone is certainly nothing new for Bush. Ever since they first made their mark while playing in London clubs back in 1993, this guartet has prided themselves on the fact that they've never jumped on any particular musical bandwagon. Though Rossdale has openly—and often—hailed the work of Nirvana, and admitted the impact that Kurt Cobain's work has had on his musical soul, he also quickly refutes any claim that Bush is trying to be Europe's answer to Seattle Angst. Any turmoil that surfaces in such Bush hits as Glycerine, Everything Zen or Swallowed, Rossdale insists, has far more to do with his own personal views on life than with any attempt at reinterpreting the views of othone knew everything about you?" Rossdale wondered. "The media would like to serve you up on a silver platter for everyone to see, and they do their best to do that. But you really can't allow it. the public side of my life is very public, and I accept that. It goes along with what I've chosen to do with my life. But I do try and maintain some degree of privacy. it's amazing how inaccurate some of the things I've read about myself have been. Even if people don't know the truth, they'll simply make up something in order to sell newspapers. But I accept that as well. I may wish that it didn't happen, that people would just concentrate on the music rather than the people making it. But I've grown to understand that we're not going to be able to separate one from the other. They're all parts of being in Bush."

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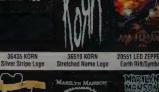


























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t's the question that the members of the Hit Parader staff get as ed over-and over again, wherever we go whomever we're with, we're constantly bombarded with the query, "what are the best hard rock CDs of all time?" Of course, any such isting is highly subjective— controlled by the musical whims and personal preferences of anyone brash enough to even consider constructing such a list. But one fact is abundantly clear, throughout its 30 year history— from early trend-setters like C earn, Blue Cheer and Jimi Hendrix, to classic bands like Zeppelin, Sabbath and Purple, right up to current chart-toppers like Bush, Manlyn Manson and Silverchair— the hard tock form has produced an incredible array of exciting, memorable music. With all that in mind, we realized this may indeed be the ideal time for us to present a list of our 100 Greatest Hard Rock CDs Of All Time. For drama's sake, we've presented our Top 100 list from last to first, so don't cheat and turn to the final page right away. You'll get there sooner or later—any you might be surprised when you do!

100. KORN, KORN

Hard, funky and in-your-face, Korn's bold amalgam of metal and funk elements have made them one of the most successful and important bands of the '90s. This quintet from Bakersfield, California was rewarded with platinum sales for their incredible self-titled debut effort, a disc that forever placed Korn on the hard rock map.



99. RAGE AGAINST THE MACHINE, EVIL EMPIRE

It's been said that hard rock has no social consciousness, that it's merely a good-time, feel-good music designed for instant gratification. Just don't try to tell that to Rage Against The Machine. This four-man unit has staked their career on





seething political commentary and bold, left-wing commentary. One their sophomore effort, **Evil Empire**, they may have reached the peak of their skills.

98. THE OFFSPRING, SMASH

At a time when many pundits felt that the strident energies of American punk rock had forever been silenced— or at least driven to the underground— along came The Offspring to change everyone's mind. On their multi-million selling disc **Smash** this Orange County quartet proved that punk and big-time commercial success could indeed be happy bed-fellows





97. TESLA, PSYCHOTIC SUPPER

With a tight, rhythmic sound, and a singer with a voice designed to cut through solid steel, Tesla scored their third straight platinum album with 1991's **Psychotic Supper**. On this effort, these Sacramento rockers reaffirmed their status as a band equally at home with full-throttle rockers and acoustic ballads.

96. LENNY KRAVITZ, ARE YOU GONNA GO MY WAY

Drawing heavily on '60s rock influences—and the haunting specter of Jimi Hendrix in particular— guitarist/vocalist Lenny Kravitz scored big with this rollicking collection. Mixing metal, funk and pop styles, Kravitz hit home with a daring, diverse blend of musical reactants.





95. COLLECTIVE SOUL, COLLECTIVE SOUL

From the moment they emerged on the rock scene with their enigmatic hit *Shine*, Collective Soul have been one of the most intriguing units in the world. On their self-titled second disc, these Georgia boys

93. SILVERCHAIR, FROGSTOMP

When Silverchair released **Frogstomp** in 1995, the band's members were all of 15 years old! But that didn't stop this Australian trio from emerging as one of the most potent forces in the hard rock world— a band whose debut disc proceeded to sell an extraordinary three million copies with its "Nirvana-in-pajamas" sound.

92.**TYPE O NEGATIVE,** OCTOBER RUST

These Brooklyn, New York metal merchants presented one of the most thoroughly dramatic albums of 1996 with their ambitious **October Rust**. Filled with images of pagan rituals, kinky sex

Schenker, UFO was one of the key British hard rock bands of the mid-'70s. Their breakthrough disc was **Lights Out**, and it remains a classic that deserves a place in any comprehensive hard rock collection.

90. FOO FIGHTERS, FOO FIGHTERS

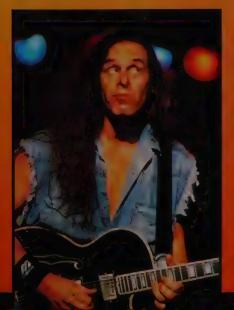
In the wake of Nirvana's tragic demise following the death of Kurt Cobain, many wondered what might happen with the band's two surviving members. Drummer Dave Grohl quickly proved that he would land on his feet by producing the debut disc of the Foo Fighters— an effort on which Grohl sang, played guitar, drums and

HERD RUE TOUS LE FEETEL REFURT

reached the peak of their powers, laying down a wide array of infectious, memorable, hard-hitting tunes like *Gel* and *December*.

94. TED NUGENT, CAT SCRATCH FEVER

Featuring the classic rocker of the same name, **Cat Scratch Fever** remains the most successful album of Nugent's long career. All the elements of a great album are here—though all the Nuge's riffs do begin to sound alike after a while.





and heroic battle, Type O's Beatlescum-Sabbath sound stirred thje souls of all who heard it.

91. **UFO, LIGHTS OUT**

Rallying around the brilliant, trendsetting guitar histrionics of Michael



bass in addition to writing all the songs.

89. **GRAND FUNK,**WE'RE AN AMERICAN BAND

The original metal "Top 40" band, on their biggest album, **We're An American Band**, Grand Funk tempered some of their metallic fire with a healthy dose of commercial accessibility. While they

HIT PARADER 39

haven't gotten the respect they deserve over the years, Grand Funk remains a true American rock and roll original.



88. GREEN DAY, DOOKIE

They were young, they were snotty and the were punk-to-the-core. Green Day seemed to emerge from nowhere with their album **Dookie**, but within months that album had hit the top of the charts and Billie Joe and his boys were the toast of the rock world.

87. BLUE CHEER, VINCEBUS ERUPTUM

Tabbed by some super-cool dudes as "the original Metallica", Blue Cheer was one of the seminal late-'60s hard rock bands. On their classic **Vincebus Eruptum**, they hit a responsive nerve both with their spacey, feedback-filled, heavy sound and their wall-shaking cover of *Summertime Blues*.



86. THE CULT, ELECTRIC

Utilizing three-chord riffs with more skill than any band this side of AC/DC, on their chart-topping album **Electric**, the Cult established themselves as international superstars. Vocalist Ian Astbury's frenzied style perfectly reflected a high-energy sound that quickly emerged as the Cult's trademark.

85. WHITE ZOMBIE, LA SEXORCISTO, DEVIL MUSIC VOL. 1

Hard, heavy and unrelenting, it was long believed that White Zombie was just too weird to ever make it big. But with the help of MTV's Beavis & Butthead, their major label debut, La Sexorcisto, finally broke through to



platinum success after struggling on the charts for over a year.

84. THIN LIZZY, JAILBREAK

While the tune *The Boys Are Back In Town* has now become overly familiar to everyone through its near-constant use in television ads, the rest of Thin Lizzy's classic album **Jailbreak** is just as good. The soulful, sinewy vocals of Lizzy main man Phil Lynott remain among the best in rock history.



83. LITA FORD, LITA

Lovely Lita Ford had knocked around the rock world for nearly 15 years before her late-'80s album **Lita** finally launched her into the big time. Featuring both her customary hard rockers and her hit balled with Ozzy Osbourne, *Close My Eyes Forever*, on this disc Ford undoubtedly emerged as hard rock's First Lady.

82. FAITH NO MORE, EPIC

By relying on unconventional song structures, unusual instrumentation and bizarre lyrical forays, on **Epic** Faith No More established themselves among hard rock's most eclectic units. Their



creative use of the video medium helped to establish the group's songs in the public eye.

81. DIO, THE LAST IN LINE

Possessing one of the most powerful voices in the metal domain, Ronnie James Dio for years searched to find the proper forum through which to showcase his skills (including memorable stints with both Rainbow and Black Sabbath.) On his incredibly heavy, often compelling "solo" album **The Last In Line** he discovered that forum.

80. LIVE, THROWING COPPER

Dramatic, bold and totally unique, Live burst upon the rock scene in 1994 with their second disc, **Throwing Copper**, an effort that proceeded to sell over four million copies. This Pennsylvania-based unit presented a sound so rich and so unique that no one with ears could not be affected by its strident tones.

79. KING'S X, GRETCHEN GOES TO NEBRASKA

No matter what they do, King's X can't seem to catch a break. Make a brilliant album... it gets ignored by the masses. Write a great song... nobody seems to care. All the ingredients for superstardom are present on the band's **Gretchen Goes To Nebraska**— but too few people even know the album exists.



78. TOOL, UNDERTOW

Dark, brooding, mysterious— all ways to describe the netherworldly sound of Tool. And on the band's breakthrough album, **Undertow**, all those ingredients were utilized to the max to make these unusual rockers one of 1994's breakthrough success stories.

77. FREE, FIRE AND WATER

There were two British bands that helped bring blues/rock to the fore in the late '60s. One was Led Zeppelin...the other was Free. Many rock experts think Free was the better band, a fact that's hard to argue with after

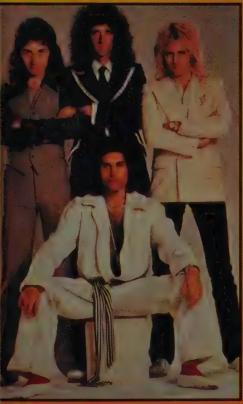
hearing the emotive brilliance exhibited on such **Fire And Water** tracks as the classic *All Right Now.*

76. ACCEPT, BALLS TO THE WALL

Accept were the unquestioned kings of '80s Teutonic Power Rock (wow, what a distinction!), and on their historic (at least in Teutonic Power Rock circles) disc **Balls To The Wall** these hard-driving German metalheads walked the fine line between raw, unrelenting energy and surprising commercial appeal.

75. SAXON, WHEELS OF STEEL

Saxon rank as the best of the forgotten bands from the early-'80s British rock boom. While the likes of Def Leppard and Iron Maiden soared, Saxon crashed, but not until after making a classic disc in **Wheels Of Steel**— one of the best riff rock albums ever recorded.



74. QUEEN, QUEEN

Long before Bohemian Rhapsody turned them into household names, Queen was a noble hard rock band drawing upon the pioneering spirit of Led Zeppelin for inspiration on their debut disc. The intricate guitar work of Brian May and the roaring vocals of the late Freddie Mercury help make this Queen's heaviest album ever.

73. MOUNTAIN, MOUNTAIN

Mountain was America's answer to Cream in the late '60s. A power trio built around mountainous guitarist Leslie West, on their debut album— which featured the classic rocker *Mississippi Queen*— Mountain proved that American hard rock was alive and well.

72. **RATT, RATT**

Emerging in the wake of Motley Crue's historic success, Ratt helped cement the growing reputation of then then-burgeoning L.A. metal scene. While they've become the subject of derision over the years, their debut album, featuring the single *Round And Round* is a "must have" for any rock historian.

71. HELMET, MEAN TIME

When these New York rockers burst upon the scene in 1992 with their debut album, **Mean Time**, they were one of the most hyped bands of all time. Let it be said loudly and clearly that this album lives up to *all* the hype.



70. ALICE COOPER, LOVE IT TO DEATH

Grotesque, bizarre, disgusting— all ways that Alice Cooper's **Love It To Death** was described when it was released over 20 years ago. (Kind'a reminds you of Marilyn Manson, doesn't it?) Actually, the disc is sheer brilliance from first note to last— a veritable blueprint for a classic hard rock album.

69. **QUIET RIOT, METAL HEALTH**

Yeah, they may have been a one-trick-pony, and their success may have rested solely on their cover of Slade's *Cum On Feel The Noize*. But the impact of Quiet Riot's **Metal Health** should not be overlooked. It was the album that almost single-handedly opened the doors for the metal revolution of the '80s

68. DOKKEN, TOOTH & NAIL

Smooth-as-silk vocals, instantly memorable melodies, and quitar leads from

hell— combined they were the secret to the success of Dokken's platinum selling **Tooth & Nail**. While the band's sweet sound camouflaged their internal chaos, Dokken is one band that should not be quickly forgotten.



67. MONTROSE, MONTROSE

If one album can be pointed to as the "classic" American hard rock album of the early '70s, **Montrose** may well be it. Serving as an early showcase for former Van Halen frontman Sammy Hagar (as well as for guitar virtuoso Ronnie Montrose), this collection is pure dynamite from beginning to end.

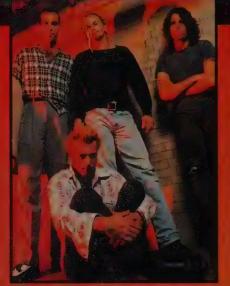


66. PANTERA, VULGAR DISPLAY OF POWER

These "cowboys from hell" helped put the Lone Star State of Texas on the rock and roll map with this dynamic display of raw rock and roll power. The wall-shaking guitar riffs of Diamond (now Dimebag) Darrell and the guttural vocals of Philip Anselmo provided Pantera with enough unbridled intensity to light up Dallas for a month.

65. STONE TEMPLE PILOTS, PURPLE

Second albums are often a curse for rock and roll bands. The strides made on a successful debut are often taken in reverse on a sophomore effort. Such was



certainly not the case with Stone Temple Pilot's **Purple**— an album than in both style and substance was every bit as powerful as their multi-platinum debut.

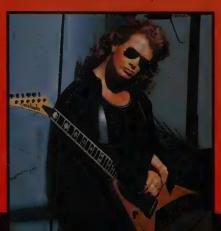


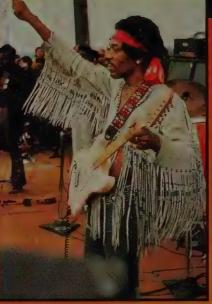
64. SCORPIONS, BLACKOUT

With their dual guitars laying down a blistering barrage of metal thunder, counterbalanced by their ability to dramatically shift gears to "ballad" mode, the Scorpions have long been one of rock's most diverse bands. Rarely have their multi-dimensional talents been on better display than on their classic disc, **Blackout**.

63. MEGADETH, KILLING IS MY BUSINESS... AND BUSINESS IS GOOD

For years Megadeth's main man, Dave Mustaine, lived in the monstrous shadow cast by his former bandmates in Metallica. But with the release of **Killing Is My Business...** Mustaine forever proved that he was his own man—a guy capable of creating some of the most memorable metal on the planet.





62. JIMI HENDRIX, ARE YOU EXPERIENCED

Are You Experienced first introduced the brilliant guitar work of Jimi Hendrix to the music masses in 1967. 30 years later the disc remains one of the quintessential rock albums of all time. From *Purple Haze* to *Foxy Lady* every cut is eternally "essential."



61. RED HOT CHILI PEPPERS, BLOOD, SEX, MAGIK

Eclectic, eccentric and electric— all ways to describe the musical approach used by The Red Hot Chili Peppers on **Blood, Sex, Magik**. Here is a supreme example of a band playing by their own rules, and succeeding!

60. **NINE INCH NAILS, THE DOWNWARD SPIRAL**

Nine Inch Nail's Trent Reznor has apparently made it his life's mission to expand the envelope of rock and roll as far as



possible. On his band's now-classic album, **The Downward Spiral**, he accomplished just that— and more. This is cutting edge music made by a man who knows no fear.

59. CREAM, DISRAELI GEARS

Without the ground-breaking work of Cream, hard rock as we know and love it today, might never have come into being. Never was the work of the dynamic trio of Eric Clapton, Ginger Baker and Jack Bruce more focused or powerful than on the late-'60s masterwork, **Disraeli Gears.**



58. **IRON MAIDEN, NUMBER OF THE BEAST**

When the true giants of '80s metal are listed, Iron Maiden must certainly be ranked near the top. On **Number Of The Beast**, Bruce Dickinson and the boys put the pedal to the metal with incredible ferocity from first note to last, in the process creating a disc destined to stand the test of time.



57. BON JOVI, NEW JERSEY

They looked great... and they sounded even better. On **New Jersey** Bon Jovi perfected the pop/metal style they had discovered on **Slippery When Wet**, and the fans responded in droves. Over 12 million fans around the world bought **NJ**, making these Jersey boys among the most successful bands of all time.

56. CORROSION OF CONFORMITY, DELIVERANCE

As rugged as sand paper and as powerful as a locomotive, Corrosion Of Conformity roar through their classic 1994 disc **Deliverance** with a full-throt-



tle intensity that borders on the insane. Pepper Keenan and his boys scored a surprise hit with this disc thanks to the radio play enjoyed by *Albatross*.



55. **BUSH, RAZORBLADE SUITCASE**

Many rock insiders felt that Bush may have been nothing more than on-hitwonders when their debut disc, **Sixteen Stone**, sailed to the top of the charts in 1995. But when the band returned to the top in 1997 with **Razorblade Suitcase**, those detractors quickly shut their mouths. These English pop/metal masters have now proven to be one of the most recognizable units of the late '90s.

54. DEEP PURPLE, IN ROCK

Deep Purple started out life as a band with a quixotic musical personality. But by the time they had gotten around to recording **In Rock** in 1971, they had solidified their approach into one of the most lethal hard rock attacks around. Ritche Blackmore's guitar runs remain upmatched



53. **SEPULTURA**, **BENEATH THE REMAINS**

Sepultura, those bad boys from Brazil, started out as a poor man's version of death metal pioneers like Venom and Slayer. By the time they had recorded **Beneath The Remains**, however, they had found their own voice— and what a mind-bendingly powerful voice it was.



52. ALICE IN CHAINS, FACELIFT

Few bands made a more memorable first impact on the rock world than Alice In Chains. Emerging with Facelift at the height of the "Seattle Scene's" media-created power, Layne Staley, Jerry Cantrell and the boys created a dark, almost sinister musical personality that found a receptive niche in the hearts of millions.



51. RUSH, 2112

Choosing one Rush album over another is a near-impossible task. This Canadian power trio has made a 25-year career out of producing superlative discs. But for one reason or another, their ground-breaking, over-ambitious concept album, **2112**, remains a critical and fan favorite.



50. METALLICA, LOAD

Metallica knew that no matter what kind of music they released on their 1996 disc **Load** they were going to be the cénter of controversy. Some felt it was "too commercial"— others felt it was "too alternative." The fact, however, is that it is another classic Metallidisc.

49. ANTHRAX, STATE OF EUPHORIA

The masters of mosh, Anthrax, scored



big with their platinum coated smash, **State Of Euphoria**. Featuring the crowd favorite, *Antisocial*, the disc captured all the pulsating energy that has made these New York-based rockers famous around the world.



48. SOUNDGARDEN, BADMOTORFINGER

Dripping with power, passion and precision, the music of Soundgarden burst fully onto the national scene with the chart-topping success of their 1992 release, **Badmotorfinger**. Chris Cornell's gut-wrenching vocals, and the band's "heavy alternative" style garnered acclaim from both fans and media.

47. MOTORHEAD, ACE OF SPADES

Is there anything in the world quite like the voice is Motorhead's Lemmy? Cross sandpaper with a buzzsaw and you get an idea of the raw power of his pipes. Never were his unique vocal talents on better display than on **Ace Of Spades**, one of the most influential metal albums in history.

46. **MEGADETH, COUNTDOWN TO EXTINCTION**

With the eyes of the metal world upon him in 1992, Dave Mustaine knew he would have to come up with a very special album. That's just what he did with **Countdown To Extinction**, the disc that cemented the Megamen's position at the apex of the rock world.

45. **311, 311**

311 are one of those bands you either love or you hate. Their heavy, funk-riddled musical brew is certainly heady stuff. But unless you buy into the group's quasi-rap stylings, making it all the way through this disc can truly emerge as a Herculean task.



44. NIRVANA, IN UTERO

In light of the tragic death of Kurt Cobain, the haunting lyrics that pervade so many of In Utero's tracks are given even greater significance. What a shame that this disc will stand as Cobain's last words— we will now never know how much more he had to give to the rock world.



43. **VAN HALEN, OU812**

While much of Van Halen post-Roth work has been derided by the group's "true" fans for supposedly being "soft" and "too commercial", no one with ears can deny that their opus **OU812** ranks among the band's best efforts. With Sammy Hagar in fine voice, and Eddie Van Halen wailing away, this is unquestionably a classic VH effort.

42. PANTERA, FAR BEYOND DRIVEN

Exhibiting both the power and subtlety of a charging rhino, Pantera's work on **Far Beyond Driven** has taken them to the realm of hard rock's greatest bands. This Texas tornado has filled every track with an unbounded energy that roars loud and proud.



41. QUEENSRYCHE, EMPIRE

A Queensryche album is more than a musical creation— it's an experience. With **Empire** these veteran Seattle rockers enjoyed their greatest commercial success, balancing their hard rock passion with the softer beauty of Silent Lucidity.



40. AEROSMITH, PUMP

After more than 20 years in the rock wars, Aerosmith proved they still had what it took on **Pump**, a disc that produced no less than four hit songs and videos. Steven Tyler's bunch showed a younger generation of bands exactly what great rock and roll was all about.

39. PEARL JAM, VS.

Angry, dissonant and angst-riddled, the music of Pearl Jam has come to represent the sound of Generation X. With their 1993 release, **Vs.**, these Seattle music masters produced an album that expanded upon the artistic foundations provided by their historic debut.

38. KISS, DESTROYER

Ask any rock musician worth his weight in guitar picks, and odds are that he



owns— or at least owned— a well-worn copy of **Destroyer**. This release helped shape the look, sound and style of the rock empire as few other albums have ever done.



37. SLAYER, HELL AWAITS

Few bands have ever been able to match the sheer sonic overkill of Slayer. Not geared for the faint-of-heart or the light-of-song, on their magnum opus, **Hell Awaits**, these L.A. headbangers presented power metal played with a hell-bent intensity.

36. MARILYN MANSON, SMELLS LIKE CHILDREN

Certainly Marilyn Manson's creepy/crawly brand of heavy metal isn't for everyone— nor is his nightmarish appearance or his hellish lyrical stance. But with the release of **Smells Like Children**, and that disc's corresponding acceptance by MTV, Manson emerged as the first true Rock God of the '90s.



35. **DEF LEPPARD**, HYSTERIA

How do you follow up an album like **Pyromania** that sold over 15 million copies around the world? Well, if you're

Def Leppard you produce **Hysteria**— a disc that proved to be almost as successful and almost as good.



34. JUDAS PRIEST, BRITISH STEEL

In the wake of the initial success of bands like Led Zeppelin and Black Sabbath, by the mid-'70s heavy metal needed a new face and a new direction— both came with Judas Priest and their landmark release, **British Steel**. This was metal honed to a cutting sharpness, a sound ready to rock the world.

33. KISS, LOVE GUN

Kiss, at the height of their Costumed Crusader period, were unquestionably the most popular band on earth. They had TV specials, comic books—and an incredible album in **Love Gun**, one of the most successful discs of their long career.



32. OZZY OSBOURNE, NO MORE TEARS

At a time when some music fans were beginning to question Ozzy Osbourne's continued viability, the Metal Madman returned with one of his strongest and most diverse albums to date. Featuring the hit *Mama, I'm Coming Home*, along with some great rockers, **No More Tears** is far from the Oz' last gasp.



31. AC/DC, HIGHWAY TO HELL

AC/DC seemed like they were on the precipice of superstardom when they released the rock 'em sock 'em masterpiece **Highway To Hell**. Little did they know that only a few months later, their lead singer, Bon Scott, would be found dead. Still, as both a memorial to Scott and as a tribute to rock and roll, this album stands tall.



30. METALLICA, KILL 'EM ALL

When Metallica's **Kill 'Em All** was released in the early '80s, these Bay Area Bashers were nothing more than an mildly successful indie power rock unit. Who would have guessed that this amazing disc would help light the way for the development of the single most important metal band of the last decade?

29. IRON MAIDEN, POWERSLAVE

Iron Maiden's strength always rested in their ability to mix accessible, yet heavy, rock tunes with powerful, lengthy opuses. Never was that multi-faceted talent better put to use than on **Powerslave**, where the catchy 2 *Minutes To Midnight* was offset by the epic *Rime Of The Ancient Mariner*.



28. STONE TEMPLE PILOTS, CORE

With the release of Core in 1992, the Stone Temple Pilots rocketed to the top thanks to such tracks as Sex *Type Thing* and *Plush*. This California-based quartet showed an amazing degree of musical dexterity and the desire to take as many musical chances as possible—characteristics that quickly endeared them to millions.

27. GUNS N' ROSES, USE YOUR ILLUSION! & II

With two discs encompassing nearly three hours of music, there was something for everybody on these two separately-sold discs. Hey, there was even a nasty shot directed at **Hit Parader** included in Axl Rose's snarling tune *Get In The Ring!*



26. AEROSMITH, PERMANENT VACATION

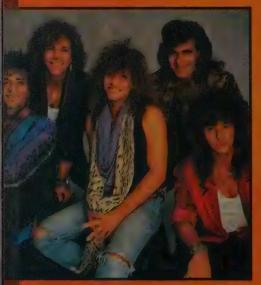
After 20 years in the rock meat grinder, some wondered if Aerosmith could still cut the mustard. With **Permanent Vacation** they deftly proved they were still the preeminent American hard rock band in the land. With *Dude Look Like A Lady* becoming a smash hit, the disc proceeded to sell over 5 million copies.

25. PEARL JAM, TEN

It is indeed rare when a band emerges with a sound so different that people are virtually forces to take notice. Such was the case when Pearl Jam emerged from Seattle in 1991 with their landmark disc **Ten**. Featuring such songs as *Jeremy* and *I'm Alive*, it was— and is an album designed to stand the test of time.

24. SMASHING PUMPKINS, MELLON COLLIE AND THE INFINITE SADNESS

While some dismiss the Smashing Pumpkins as the ultimate in "whiner rock", a self-indulgent, self-possessed and self-pitying unit, there's no question that with **Mellon Collie** Billy Corgan and his unit reached the pinnacle of rock and roll perfection. This is a disc that has something or everyone— or at least something for everyone to dislike.



23. **BON JOVI, SLIPPERY WHEN WET**

the style and spirit of mid-'80s hard rock, **Slippery When Wet** is it. From first track to last, this is a great album filled with instantly memorable songs played with pride and passion and surprising power.

22. BLACK SABBATH, MASTER OF REALITY

When Black Sabbath played a riff, it was the loudest damn riff in the world. When they released **Master Of Reality** in the mid-70s, it was a disc that *literally* shook the planet. Even 25 years later, it remains a true classic of the metal realm, one of the heaviest—though eminently listenable—albums ever made.



21. DEF LEPPARD, PYROMANIA

20 million copies of **Pyromania** have been sold around the world, making it one of the most successful albums of all time. But that's only part of the story. It's been so successful for a good reason— each and every song on this disc is a killer!



20. NIRVANA, NEVERMIND

Quite simply, **Nevermind** is the sound of America's teen masses in the '90s emitting their battle cry through the tortured soul of Kurt Cobain. Nirvana's late, lamented leader utilized his sardonic wit, insightful lyrics and powerful sound to put a generation's angst to music.

19. ALICE IN CHAINS, DIRT

To many, Alice In Chains have blossomed into the most compelling and challenging of all the Seattle bands. Their work on **Dirt** stands as a fitting testament to their incredible musical dexterity and imagination.



18. **METALLICA**, **MASTER OF PUPPETS**

What does a band need to do to become the Biggest Of The Big? Record an album like **Master Of Puppets**, that's what. For Metallica this was the album that put them on the rock and roll map— the disc that allowed them to break away from "cult" status and attain an international following.



17. LED ZEPPELIN, II

Any disc that contains the immortal Whole Lotta Love should rate high on any "all time" album list— and if it wasn't for this band's other incredible work, it may have ranked even higher. Led Zeppelin II may very well be the quintessential hard rock album.

16. **QUEENSRYCHE**, **OPERATION: MINDCRIME**

Concept albums have never faired particularly well in hard rock circles. They've usually emerged as overblown, undernourished weaklings. Such was certainly not the case with **Operation:mind-crime**, one of the strongest "concept" discs ever recorded— it holds up musically from beginning to end, though the story does get a bit muddled.

15. DEEP PURPLE, MACHINE HEAD

Until Deep Purple came along, heavy metal was viewed as the bane of Top 40 radio. But with one stroke of Ritchie

Blackmore's guitar, out popped *Smoke On The Water*, the tune that introduced hard rock to a generation of radio listeners and made **Machine Head** one of the most successful albums of 1973



14. SOUNDGARDEN, SUPERUNKNOWN

Soundgarden has made a career out of pushing the rock form to new creative heights, and on this masterpiece they've opened doors to entirely new musical frontiers. Chris Cornell's incredible voice continually cuts through the group's intense instrumental barrage like the proverbial hot-knife-through-butter.



13. JUDAS PRIEST, SCREAMING FOR VENGEANCE

The Priest Beast was at the very peak of their talents when they unleashed **Screaming For Vengeance** on the metal masses. Blending just enough commercial appeal with their unmatched double-guitar aggression, these legendary British bashers produced an album for the ages.



12. LED ZEPPELIN, LED ZEPPELIN

Believe it or not, when **Led Zeppelin** was first released in 1968 critics *hated* it believing it was little more than warmed over, over-amplified blues. What they failed to realize was that Jimmy Page, Robert Plant and the boys had created an entirely new form— a thing called heavy metal.



11. MOTLEY CRUE, TOO FAST FOR LOVE

Motley Crue hit the rock world like a breath of fresh air in 1982 with an image and attitude that gave the music world a much-needed kick in the ass. On their major label debut, **Too Fast For Love**, the boys mixed punk aggression with metal licks to emerge with a unique—and very successful—hybrid.

10. VAN HALEN, VAN HALEN

As soon as the world caught wind of Eddie Van Halen's historic guitar work on *Eruption*, they knew rock music would never be the same. This is the album that brought American hard rock into the modern age, and nearly



20 years after its release it still sounds as vibrant as ever.

9. AC/DC, BACK IN BLACK

Following the death of vocalist Bon Scott, many wondered if AC/DC would— or could— carry on. That question was loudly answered with **Back In Black**, a disc that both paid homage to Scott and celebrated the power of rock and roll. It still ranks as one of the biggest selling hard rock albums of all time.



HIT PARADER 47





5. MARILYN MANSON, ANTICHRIST SUPERSTAR

Heavy metal's latest Poster Boy For Bad Taste proudly follows in the lineal descendency of Alice Cooper and Kiss by producing "shock" rock" for the masses with **Antichrist Superstar**. Of course the likes of Cooper, or even Gene Simmons, never dreamed of taking things quite *this* far.



4. OZZY OSBOURNE, BLIZZARD OF OZZ

When Ozzy left Black Sabbath in 1979 most rock pundits figured he was destined for a life of obscurity— if not prison. What a surprise then, when he reemerged with a band and an album, **Blizzard Of Ozz** (featuring the stellar guitar work of the late Randy Rhoads), that took him to the very apex of metal mayhem.

8. GUNS N' ROSES, APPETITE FOR DESTRUCTION

Loud, fast and furious, like a rabid pit bull, Guns N' Roses snarled their way onto the rock scene with **Appetite For Destruction**, one of the most engrossing debut albums of all time. From *Welcome To The Jungle* to *Sweet Child O' Mine* this is an essential "must have" for any collection.

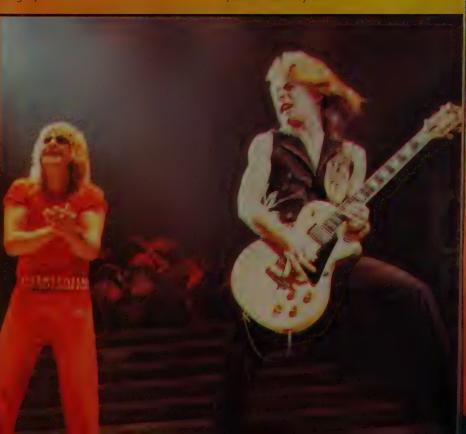
7. AEROSMITH, ROCKS

Aerosmith grew up absorbing the classic rock styles of everyone from the Yardbirds to the Stones. They showcased those roots—filtered with their own unique musical twists and turns— on their fourth album, **Rocks**, which still stands as one of the group's ultimate efforts

6. BLACK SABBATH, PARANOID

In spirit, Black Sabbath was— and is— the ultimate metal band, and nowhere was that spirit more evident than on **Paranoid**, the near-perfect melding of brain-warping riffs and mind-melting vocals. Put this on loud and watch your pet hamster die.

48 HIT PARADER





1. LED ZEPPELIN, IV (ZOSO)

Few bands in rock history have been able to mix a touch of mysticism within the realm of their heavy attack. Led Zeppelin did it with ease. On their legendary fourth disc, they created a dizzying array of great moment, including that song for the ages, *Stairway To Heaven*. The magical blend of acoustic tenderness and metallic fury that characterized Zep at their best has withstood the test of time, cementing this

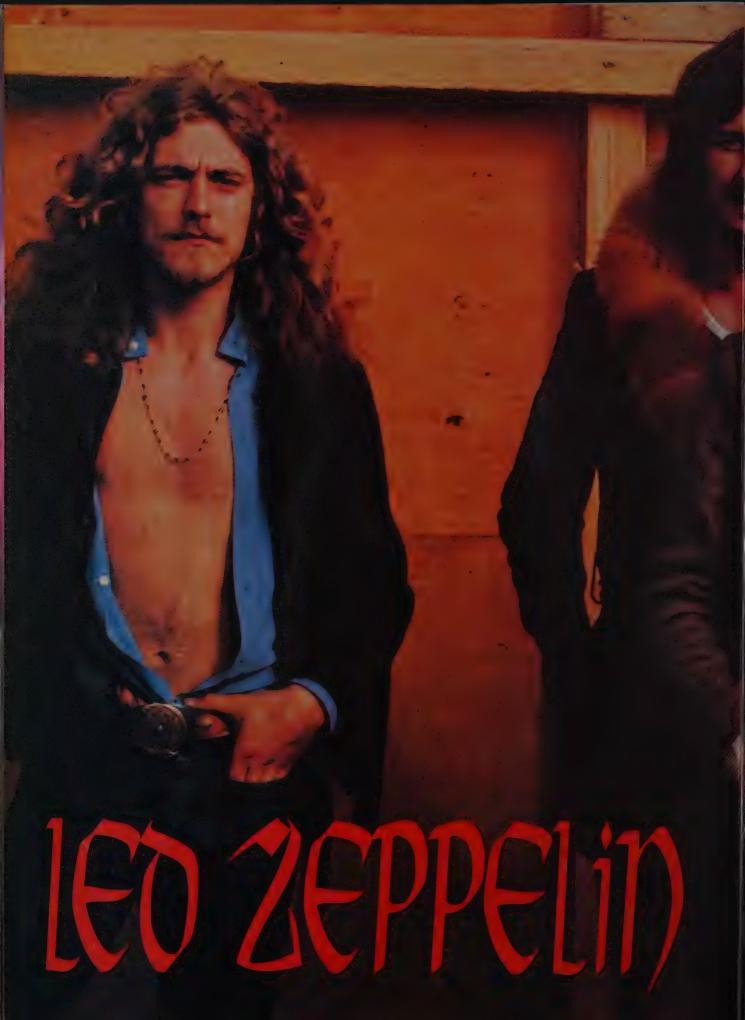
3. **KISS, ALIVE**In the late '70s, "live" albums were all the rage. But nobody utilized the form with more skill than those four masked marauders, better known as Kiss. On Alive they gave fans everywhere a taste of the metal musical magic that lay at the heart of their ever-growing appeal.

2. METALLICA, METALLICA

From the moment Enter Sandman kicks into high gear, there's little doubt that this is an incredible album. And it never stops... Sad But True, Wherever I May Roam, Nothing Else Matters... what more could any true-blue rock and roll fan want? The simple fact is that if you don't love this album, you don't love heavy metal!













DIMEBAG HIT PARADER

Slowly but surely, however, his desire to sit behind his drum kit, and to pick up his guitar and play, began to return. Tentatively at first, then more aggressively, Grohl began to write and record music on his own, totally

the refurbished band, featuring a lineup that includes guitarist Pat Smear and bassist Nate Mendel (along with recently departed drummer William Goldsmith), has now resurfaced with The Colour And The Shape, an even more eclectic, powerful and potentially successful batch of songs than those contained on the group's platinum-coated debut. It's all proven to be a very heady experience for young Mr. Grohl- an experience for which he promises he'll remain thankful for the rest of his life.

"It's hard to describe what it's like to suddenly lose the most important thing in your professional life, and then suddenly find that there is still something worthwhile going on," he said. "After Nirvana, I slowly began to realize that I did want to be in another band. But it certainly didn't have to

there who insist that Grohl has "sold out" his heavy, grunge roots by presenting his more light-hearted current approach, the multi-instrumental master (who can play a mean bass in addition to his already renowned drum and guitar exploits) begs

'The music this band makes is more of my musical idea— or at least our musical idea," Grohl said. "There's no question that for the most part Nirvana's music was Kurt's vision. I certainly have no problem saying that. We all had our part of play in the music we created, but when you're dealing with someone as brilliant as Kurt was, there really isn't the need for three guys trying to do everything.

Now that he's firmly in control of his own destiny— as well as that of the Foo Fighters— Grohl finds his time becoming

FIGHTING SHAP

BY WINSTON CUMMINGS

away from the prying eyes of fellow musicians, nosy record labels and éven his adoring public. He didn't know what the eventual fate of his home-made recordings might be, whether they'd end up on the cutting room floor, or in some unmarked box in the back of his hallway closet. Little could Grohl have guessed that his quickly recorded, self-produced doodlings (done only with the assistance of long-time Nirvana associate Barret Jones) would serve as the foundation for his future musical career!

"I wouldn't have believed it, that's for sure," Grohl said. "Making those recordings was almost therapy for me. It was my way of getting over the hurdle created by Kurt's death. I never had any intention of making those recordings public or even of letting anyone know what I was up to. But my 'big mistake' was making a few rough demo tapes and sending them to some friends. Before I knew it, things had taken on a life of their own. That's how the Foo Fighters came about.

Now, three amazing years later Grohl finds his Foo Fighters to be among the most popular and successful bands on earth. The group's 1995 self-titled debut disc (comprised primarily of those home-made tapes) proved to be a two million-selling-smash, with such songs as This Is A Call emerging among that year's most listened-to and watched--- thanks to the Foo's award-winning videos-tunes. If that wasn't enough, be a band in the sense that Nirvana wassomething that became bigger than life. I would have been very content to play in a little band that was just fun, something to keep myself busy. I certainly never expected this Foo Fighters thing to become as big as

"I'd like to see this band get a degree of the respect that Nirvana got."

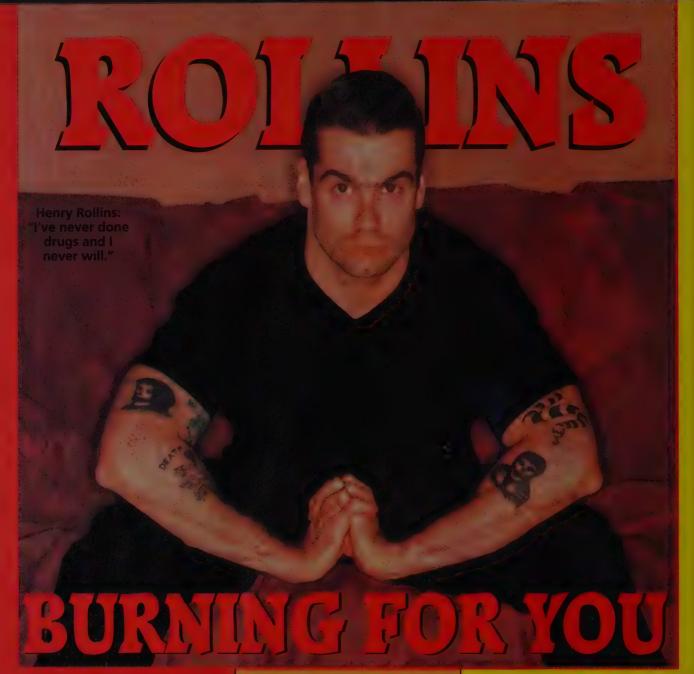
"Big" may almost be an understatement when it comes to describing the Foo Fighters' recent accomplishments. While perhaps their album sales still pale when unfairly compared to those enjoyed by those hallowed "cultural icons," Nirvana (a band whose back catalog still sells over a million discs a year), when placed in a context of comparison with other late-'90s rockers, the commercial success of the Foos is nothing short of astounding! The band's infectious pop/rock blend and surefooted instrumental mix have found a highly receptive niche within contemporary rock society. And while there are still some die-hards out

more and more occupied with taking care of a variety of superficially "mundane" matters, the likes of which he rarely needed to confront during Nirvana's historic run. Questions concerning album packaging, merchandising tie-ins and tour scheduling all regularly cross Grohl's crowded desk these days, and while this happy-go-lucky guy would much prefer to focus his abundant attentions squarely on his band's music, he realizes that taking-care-of-business is a vital part of his re-born celebrity status. While he freely admits that he's far from anxious to ever see the Foos climb the same kind of stratospheric commercial and cultural mountain conquered by Nirvana, he is also quick to add that he'll do everything in his power to ensure his latest combo the best possible opportunity to climb as high as they can. It's all yet to climb as high as they can. It's all yet to climb as high as they can. Grohl's never-say-never existence.

"Would I want to see this band go through everything Nirvana did?" he asked. "For the most part no— but there was so much good that surrounded Nirvana. I'd like to see this band get a degree of the respect that Nirvana got. And I'd like to see the same was a surrounded with the same was a surrounded music Part Lone." see us keep making good music. But I can live without some of the problems and the headaches that came along with the ö kind of success I've experienced before. But I know I can handle whatever comes = our way— it's all part of being in a rock

and roll band."





enry Rollins is a true, blue rock and roll renaissance man. Movie star, raconteur, fitness fanatic, author and musical visionary, Rollins is everything a "Man Of The '90s" is supposed to be. But beneath Rollins' master-of-everything persona still lurks the soul of an angry young man, a persona that has helped turn this 34 year old rocker from an underground sensation into one of the most respected spokesmen for Generation X ideals and ideas. From his early days as the constantly-venting frontman for seminal punk pioneers Black Flag, through his current chart-topping status with the Rollins Band, he has continually utilized the forum provided by rock and roll with a panache few other artists have previously demonstrated. With songs that spew forth all the rage, alienation and despair held dear by so many current residents of the rock wasteland, this muscular, tattooed performer has

BY JAMES HARDING

emerged as one of his generation's most recognizable figures. But now with the release of his latest album, **Come in And Burn**, Henry Rollins perhaps must come face to face with his true destiny— that of being a rock and roll star.

True to his nature, Rollins has a strange way of viewing his new-found stardom... he doesn't view it at all! After a decade of working in relative obscurity, 1994 was the year that saw Rollins break through in a big way. His album, **Weight**, soared past the million-sales level, spawning the MTV fave *Liar* along the way. Rollins also hit his stride as a writer, publishing **Get In The Van**, his story of life-on-the-road with his previous band, Black Flag; he also scored in the "spoken word" category, creating an audio version of his Black Flag diary. So what did this multi-faceted, multi-dimensional,

multi-talented rocker do to celebrate his varied victories? Not much. You see, to Henry Rollins stardom is little more than a media ruse, something to be tantalizingly placed in front of someone, only to be pulled away unexpectedly at the most inopportune moment. At his "advanced" age, Rollins feels he's too old, and far too level-headed, to fall into the various "traps" supplied by so-called rock stardom. So, instead, he approaches his various crafts as a 9-to-5 worker might view heading off to the office each morning.

"I believe that most so-called rock stars are people who are mostly out of control," Rollins said. "They live in a media-created spotlight, and when they feel that they're entering into an emotional state due to the pressure caused by their notoriety, they turn to drugs and alcohol. They're nothing more than million dollar crack-heads as far as I'm concerned. They're not interested in

their art; they don't really care about their music. They make music because they enjoy being famous and hanging out with other famous people. Fame, drugs and hangin' out have no appeal to me. I've never done drugs and never will. That allows me to focus in on what is truly important night-in and night-out.

With his varied interests, being able to "focus in" is a most valuable tool in Henry Rollins artistic repertoire. He knows the pitfalls than can quickly sidetrack a performer who isn't in virtually total control of his I have final say over any advertisements. It's the only way to maintain control of your life, and it's the only way you can be sure to maintain your integrity.

Maintaining his integrity is the key to all of Henry Rollins' projects. When he looks around him, he sees countless other artists basking in mediocrity, getting screwed by the record labels or bending to commercial demands... and it pisses him off. He believes that there's still reason for any artist, whether he's a writer or a rocker, to strive to achieve something special, to push overly contrived. But then, I'm not going out there and buying their records. Maybe 'alternative' stations play those bands over and over again until they give them some

throughout Come In And Burn, Rollins head on. And like the proverbial bull in the



endeavors, and he's determined to keep his finger squarely on the pulse of every aspect of his burgeoning media empire. Yes, Rollins is a musician, a writer and a lecturer--- but he's first and foremost a businessman. That's a strange word to use in association with most rock performers, many of whom wouldn't know a profit margin from a poultry farm if their lives depended on it. But in the case of Rollins, taking care of the details of his business life serve as the perfect counterpoint to the creative freedom presented by his artistic efforts. For this insightful rocker, the words "music business" take on a special meaning.

"I enjoy getting up early, sitting by the phones and answering the faxes that have come in over night," he said. "Over the years so many artists have really gotten screwed because they haven't taken care of the business side of things. They've trusted other people to do it for them, and they suffered the consequences. I think it's vital to be in charge of as much of your career as you can be. That's why we record our albums on our own. I do my own bios for the label. I design our merchandise, and

"To put it simply, contemporary music is all about mediocrity."

himself to the limits that his mental and physical capacities will allow. That's why Rollins finds himself drawn to the disciplines his rigorous weight room regimens put him through, and drawn away from the pomp and circumstance that seems to characterize so much of today's popular music. A mere mention of some of today's most successful bands is often enough to send Rollins off the deep end.

To put it simply, contemporary music is all about mediocrity," he said. "I don't want to single any particular bands out because that isn't fair. But I don't think it takes a musical scholar to hear that too many bands don't have what it takes inside to really burn and really wrench it when they make an album or go on stage. The great musicians, the Jimi Hendrix' of the world, had it. Most of today's bands do not. Much of what I hear is just designed to be instantly forgotten. It's overly cute,

china shop, Rollins doesn't seem to care who or what else gets bashed in the and his men when they plug in the instruments and start to vent on such songs as safe when he's around— quite simply, there is no sacred ground as far as the

The truth will always be my shield," he thing to fear from anyone. I feel free to tackle whatever issues I feel are important or interesting. As long as I present them ping too far over the line. It's a sense you trol you completely. You have to be in con-

nat started out as a dream has now ended up as the loudest we're talking about is the Ozz Fest, a full day's worth of headbanging entertainment brought to the world as the brainchild of none other than legendary metal master Ozzy Osbourne. The Fest excitement. With Ozzy— as part of the reunited Black Sabbath— climaxing the day's festivities with their intense twohour set, each and every Ozz Fest show is guaranteed to come to a fitting and Sabbath appears on one of the Fest's two revolving stages that truly has transformed this festival from being merely another Lollapalooza-clone musical picnic into a true once-in-a-lifetime celebration of sight and sound.

Highlighting the talents of a diverse assortment of hard rocking heroes including Marilyn Manson, Pantera and Type O Negative as well as a horde of lesser— though no less enthusiastic—metal lights, the Ozz Fest has fulfilled Osbourne's oft-expressed dream of "giving heavy metal the kind of forum in needs to prosper in the '90s." Indeed the Fest has given the long-dormant metal form the degree of high-profile public awareness it hasn't enjoyed since its halcyon days back in the late-'80st Over a year in the planning, at an estimated cost of over \$2 million, the Fest



which in addition to Ozzy features guitarist Tony lommir and bassist Geezer Butler. As many fans may remember, a much ballyhooed Sabbath "reunion" was originally attempted in 1994, before falling apart among bitter charges and counter charges from boil sides. But this time, things apparently went more smoothly, with both Ozzy and lommir realizing this indeed may be the "now or never" time for a Sabbath reformation. By last February the papers were signed, and Ozzy was able to turn his attentions towards a wide variety of other Ozz Fest details.

The initial interest in the festival, however, even surprised Ozzy and Sharon. Drawing on support from a wide variety of sources both within and outside of the traditional metal community, the Osbournes soon discovered there was an incredible hunger throughout America for a hard rock/metal showcase devoid of any '90s-styled "political correctness" or alternative angst. While many critics initially decried the very concept of the Ozz Fest, continually stating the misguided notion that "metal is dead", the Fest's ability to notinely pack upwards of 50,000 fans not only silenced these detractors, but proven to the entire rock world that despite premature reports of its demise, heavy metal is clearly alive and well.

"It's ridiculous to think that heavy metal doesn't still have an incredibly strong following," Osbourne said. The fans have always been there— it's just that the record labels and the media have once again turned their backs on

is without doubt one of the most ambitious (and clever) musical events in recent rock and roll history. The Ozz Fest concept originally came to life at what was to be the final show of Osbourne's 1996 world tour— a 12-hour performance at San Bernadino's Blockbuster Pavilion (now documented on the disc and video Ozz Fest '96) which, in addition to Ozzy, featured a legion of headbanging monsters including Slayer, Danzig, Sepultura, Biohazard and Powerman 5000. Judging by the incredible reaction that show generated— as well as by the advance sales

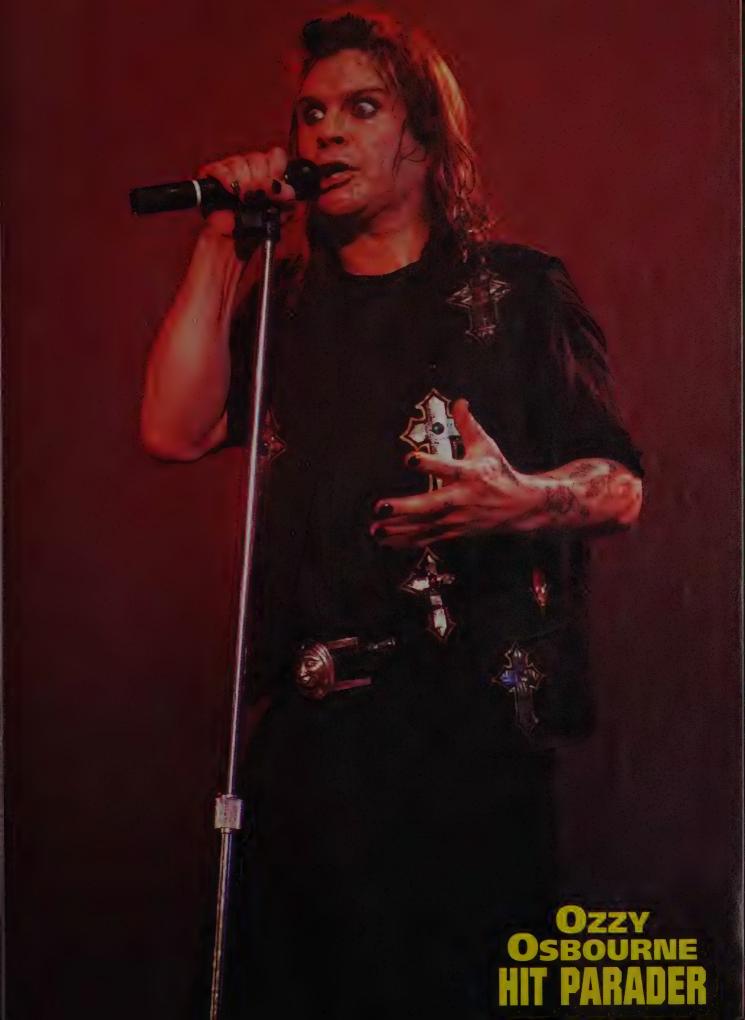
BY EDDIE MANCUSO

for all the shows booked for the festival's summer run— the Ozz Fest '97 may well prove to be the single most important tool in helping the hard rock form regain much of its former luster.

Working closely in conjunction with his wife/manager Sharon, Ozzy took the impetus provided by his original San Bernadino showcase to begin putting together the pieces for the first great American heavy metal touring festival of the '90s. The pair's first goal was to again attempt to rewrite the original Sabbath.

them. I saw that happen so many times before. It certainly happened in the '70s when I was originally with Black Sabbath. We were selling millions of albums and selling-out arenas, yet nobody wanted to acknowledge our existence. It's much the same today. There are some brilliant metal bands out there. And there are fans who love those bands. Maybe it's time to try and make metal cool again— though personally I don't give a crap if it's considered cool or not."

True to his often mercurial nature, Osbourne's attitude towards the media







Sabbath's Geezer Butler: "Ozzy and I are like brothers."

"We heard about the idea of the Ozz Fest, and we knew that we wanted to be part of it right away. Hey man, when you get the chance to play at an event like this— especially one that's gonna tour all over the country— you jump at it. The money isn't important, the publicity isn't important, what's important is the chance to hang out with people you really respect and make a statement that kick-ass rock and roll is still where it's at "

One of the true coups for the Ozz Fest— aside from the obvious plum of reuniting Sabbath— was landing the hotter-than-hot Marilyn Manson as part of the bill on six of the Fest's biggest dates. Manson has long let it be known that Black Sabbath was one of his earliest influences, so hard rock's ruirrent Prince Of Perversity was only too happy to accept the offer to join Oz touring "freak" show. While apparently behind-the-scenes there was some squabbling between Manson's "people" and Ozzy's "people" (i.e. their business handlers) regarding Manson's payment scale— as well as his billing— such problems were quickly settled once Marilyn and Ozzy sat down face-to-face to iron things out With one cultural icon dealing with another, one thing became abundantly clear— the only thing that really mattered was the musk.

"This is a dream come true for me, Ozzy said. "All my life I've had people tell me what to do and when to do it. Finally, after all these years, I'm getting more in control of my life. This is my chance to give back something to all the people who've supported me over the years. Rock and roll has been so good to me for so long, now it's my turn to try and do something for rock and roll."



et's face it, certain people were just born to be rock stars. Steven Tyler and Joe Perry unquestionably must be counted among those lucky folks. C'mon, be real! Could you ever truly imagine either of Aerosmith's infamous Toxic Twins working behind a bank desk or slaving in font of a baker's oven? Nah— these guys were quite literally rockers from the moment of conception, and Tyler doesn't mind admitting that even the *notion* of a different occupation is enough to give him a nasty case of the cold sweats. But after 25 years of conquering the music world, it

quering the music world, it seems rather unlikely that either of these eternally young Rock Gods will ever have to worry about what secrets life may have in store for them once their hard rockin' days are over.

Considering the fact that Aerosmith— Tyler, Perry, Tom Hamilton, Joey Kramer and Brad Whitford— have now sold over 40 millions albums during their lengthy stint atop the rock mountain, and grossed an esti-

mated \$200 million from their various music-related endeavors, it would appear that this Boston-based unit has little reason for concern on any front. And it's not as if this legendary music machine is running out of steam; reaction to their most recent album, Nine Lives, has been nothing short of extraordinary with the disc making a Number One chart appearance upon its release earlier this year. But deep in his heart Tyler can't shake the lingering fear that it all may disappear on him in the blink of an eye. Like some sort of cosmic nightmare, he fears that one day he'll wake up and the fame, the money and the music will all be nothing more than a fleeting memory. Why would someone so successful, so powerful and so together ever even begin to feel this way? Because it almost all happened to Tyler once before.

It was back in the late '70s, at the height of Aerosmith's first wave of success. Such discs as Get Your Wings and Rocks had rocketed the band to the very pinnacle of American superstardom, and the band's tours were packing arenas from Guam to Georgia. But behind the scenes big troubles were brewing. Tyler and Perry had developed nasty drug addictions, and at the very same time that their financial profits were being sucked up their noses by the tens-ofthousands, this musical "brotherhood" was being torn asunder by internal strife and near-constant bickering. Finally the situation reached a head when Tyler woke up one morning and found himself lying on the floor of a hotel bathroom without a clue as to where he was or

how he had gotten there. His continually-more-frequent drug-induced hazes began to affect his stage performance as well as his dealings with the other group members. Finally, out of total exasperation with both the band's artistic direction, and his inability to control his own life, Perry quit the band. Looking back, Tyler states that was the darkest day in Aerosmith's 25 year history.

"To be honest, I was so caught up in my own world, and with my own problems, that I probably just dismissed the whole situation with Joe,"

AGN OF THE TIMES

BY TOMMY HALL

the vocalist said. "It's hard for anyone who hasn't been there to understand the power that drugs have over you. They control your life. They make everything else seem unimportant. Music, women, money. they all play a back seat when you're hooked on drugs. There I was with my whole life

"We're some of the most determined people you're ever likely to meet."

slipping away from me and my biggest concern was where my next drug connection was going to be."

Thankfully, after a tense six-year period during which Tyler and Perry rarely communicated and Aerosmith's career fortunes plummeted to an all-time low, the band finally kicked all of their nasty habits, cleaned up their act and reunited to make one of the most stirring "comebacks" in rock and roll history. Such '80s albums as **Done With Mirrors** and **Pump** stand as landmark achievements, discs that managed to sell millions of copies while maintaining the high level of blues/rock integrity that Aerosmith has always held so near and dear.

But even considering all their past soap operaesque highs and lows, perhaps nothing properly prepared these Boston Bad Boys for the world-wide hysteria that has been generated by the release of **Nine Lives**. At a time when many pun-

dits were confidently predicting that "conventional" hard rock was dead, and that only "alternative" bands could make a significant mark on the super-hip musical society of the late '90s, Aerosmith came along to prove that great rock and roll is both boundless and timeless. Working under the pressure of a new, highly-touted \$40 million contract with Sony Music, Aerosmith once again delivered the goods, though they paid a heavy price—including both spending over a million dollars in the recording studio and firing their long-

time manager— in order to get the job done.

"We're some of the most determined people you're ever likely to come across," Perry said. "We respond when anyone tells us something can't be done or shouldn't be done. Some of that attitude is what got us into problems years ago, but today we know how to channel that attitude in a healthy way. We focus it on the music and take each song we

make— and every note we play— as a challenge to make it the best we possibly can. That's what gets us going— that challenge. It's not the money, as some people like to think. People have been trying to figure us out for more than 20 years— they just can't do it. Anyone who thinks they really understand us is very wrong. There are times when we don't understand us."

Whether we fully understand them or not, there now seems to be little guestions that few bands in rock and roll are more universally appreciated than Aerosmith. It doesn't matter if one wants to think of them as the American Rolling Stones, the Godfathers of Hard Rock or just the good of Boston Bad Boys, Aerosmith remains a totally unique rock and roll institution. And now that Nine Lives is in the midst of its highly successful chart run, it's time for this special band to return to their natural environment—the concert stage. Perry has already often expressed his enthusiasm about the live potential of such songs as Taste Of India and Nine Lives, and he admits that the band is chomping at the bit, anxiously waiting to get their feet back out on the rock and roll highway.

"You may grow a little tired of the recording studio, and you definitely can grow tired of hours of travel on the road, but you never get tired of getting on stage and playing," the guitarist said. "That's what it's all about, especially for a band like Aerosmith. I can see 25 years from now some guys pushing us out on stage just so we can plug in our guitars and play some rock and roll."

which they appeared. It was all pretty heady stuff for these young rockers, who despite being together for more than seven years are each still only in their mid-20s. The unexpected success of Throwing Copper (after all, can any band ever really expect to sell six million copies of a disc?) allowed the group to enjoy the distinction of being voted "Artist Of The Year" in publications ranging from Rolling Stone to Billboard. But now in 1997, with the release of their exciting new album Secret Samadhi, the band has learned a somewhat harsh lesson. They've

ive seemed to burst

out of nowhere a few

years back when such songs as I Alone, Selling The Drama and Lightning

Crashes served to instantly

transform this hard rock-

ing Pennsylvania-based

quarter into a multi-media

sensation. For months it

appeared as if you simply couldn't open a maga-

zine, turn on the radio or

flip to MTV without being confronted by the

shaven-headed visage of

vocalist Ed Kowalczyk and

the powerful sound creat-

ed by guitarist Chad Taylor, bassist Patrick

Dahlheimer and drummer

Chad Gracey Their 1994

album, Throwing Copper, emerged as one of

that year's most surpris-

ingly successful discs, and

Live's corresponding tour attracted near-record crowds to every venue in



truly enjoy your accomplishments; you run the risk of losing your edge. You've got to keep pushing—and that's just what we've done.

By pushing all their creative energies to the max, on Secret Samadhi Live has emerged with a disc that takes many of the structural elements first presented on Throwing Copper and transforms them into expansive new artistic showcases. Such songs as Rattlesnake, Century and their first tle with an eclectic musical magic that is equal parts metallic rumble, alternative mumble and pop jumble. In Live's capable hands this seeming potpourri of sounds blends into a surprisingly unified whole, presenting a style that is alternately a roar of conviction and a cry of compassion. By venturing so boldly into previously uncharted musical terrain, Live knows they run the risk of alienating some of the fans who jumped aboard their ship with Throwing Copper. But it's a risk this band is well prepared to

nant," Taylor said. "For us, the key to this album was trying to capture the We played over 250 and even the songs that we felt were very powerful on our last album took on a new life when we played them live. We

come to realize that no matter what you may have accomplished before, no matter how many good turns you may have performed for various print and TV outlets, all everyone everywhere wants to know is "what have you done for me lately?

"I think there was a temptation for some people to think that we may have taken our success for granted,"

BY P.J. MERKLE

Kowalczyk said. "That's why it was so important for us to really show a lot of growth with this album, to let our fans know that we haven't taken anything for granted artistically. This one is full of surprises, and we like that It's kept everything very exciting both for us and for the fans. You never can sit back and

wanted to keep that great feeling we had on stage and bring it right into the studio. When you add that attitude with the fact that songs like Turn My Head are really different from anything we've ever done before, you understand why we're so excited about this

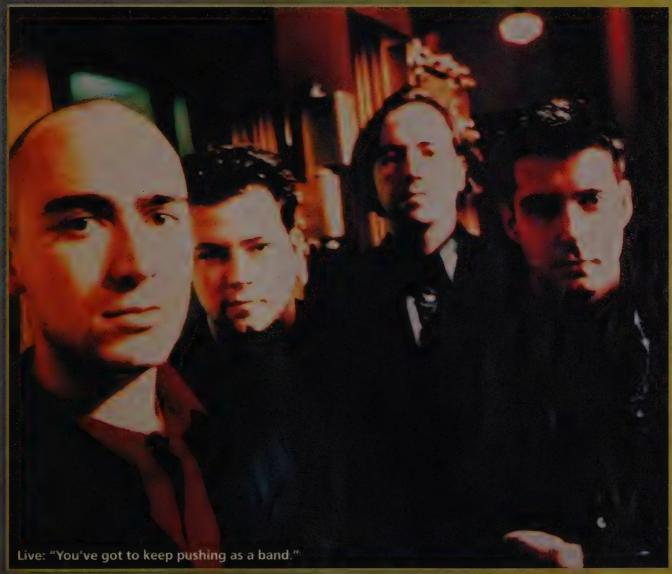
With the songs for Secret Samadhi

the back of the band's tour bus to the golden beaches of Jamaica, it's quite understandable as to why the new disc features so much musical diversity. But before any of us begin to think that Live has changed styles merely for change's sake, please let it be understood that this band believes their sound has merely evolved this time around—not changed radically. While they freely admit that songs like Gas Head Goes West and Unsheathed prob-

album we've ever done, and while we never particularly set out to create such diversity, we're very pleased with it. Just working in a place like Jamaica allows you to try different things. We played

"On this album we were determined to capture the energy we have on stage."

1997— with at least another 100 to follow. It seems a safe bet that after their arduous road outing, these guys will have plenty of new experiences to fuel their future song collaborations. But for the moment, the writing of new material has been put on the back burner by the Live gang. Right now their focus has shifted to the concert stage and the chance to enthrall everyone with the exciting elixir of rock and roll reactants that has fast become



ably could never have been written by the band prior to experiencing the myriad thrills provided by the last few years, they also state that each song still features the special mix of creative elements that remain Live's most recognizable trademark.

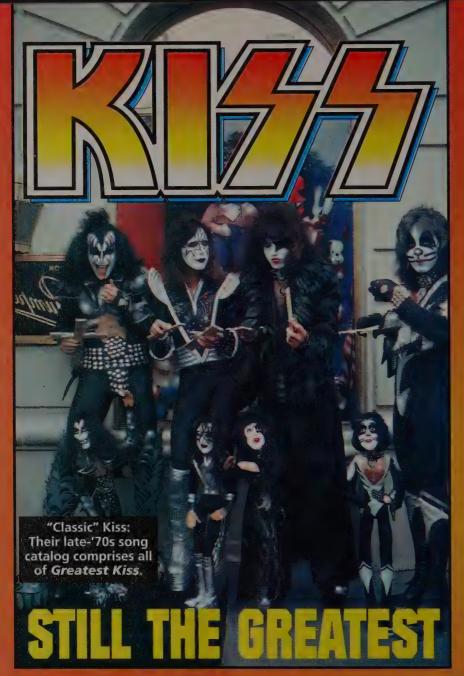
"It's hard for us to say what a Live songs is supposed to sound like," Kowalczyk explained, "When we play together there is a certain musical chemistry that's created, but it doesn't always end up producing the same kind of result. This is by far the most diverse.

every day in this house that overlooked Montego Bay— it was an incredible environment. We wrote stuff there that was more intimate than anything we had done before. The songs we very elemental: earth, fire, water. They really define the record."

Of course, for a band named Live, the concept of taking their latest studio creations on the road, where they can perform them live in front of their adoring public, remains a most appealing concept. Already more than 150 shows have been booked for the band in

Live's most renowned calling card.

"Going on the road is still exciting for us," Taylor said. "I think it's the most passionate thing that we do because we have the chance to get immediate feedback from the audience. That's something you never get in the recording studio— even though you often long to know what people might think of what you've just created. We're all looking forward to this tour, and as for me, I couldn't, in a million years, think of a better group of people to gallivant around the world with."



BY JAMES HARDING

e love Kiss. We've always loved Kiss. And, the simple truth is, we know we have little choice but to keep loving Kiss for as long as these reunited Costumed Crusaders continue to exist on Planet Earth. There's no question that their 25 years of precedent-shattering, earth-shaking, wall-quaking musical adventures have long-since cemented their position in the Hard Rock Hall Of Fame. But even we everloyal Kiss lovers have to admit that sometimes the actions of Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss make it virtually impossible for us to love them guite as much as we'd like.

Take, for example, the recent appearance of the group's "hits" collection **Greatest Kiss**. Now, we certainly see nothing wrong with any band at any

time releasing a "best of" collection—especially when that group has recorded as many great songs as Kiss has done throughout their storied career. But following as it does in the wake of the group's recent live "best of" compilation, You Wanted The Best...You Got The Best, which followed shortly after the release of their acoustic "best of" set Unplugged, which followed hot on the heels of their tribute "best of" set, Kiss My Ass, the appearance of Greatest Kiss must smack even the most blindly dedicated Kiss-o-phile as a "klassic" bit of crass commercialism...nothing more than another group attempt to milk the ever-eager Kiss Army for one more hit on their pocket books. That's as if a band which has grossed an estimated \$50 million over the last 12 months from tour

revenues alone has any need to reach deeper into the pockets of anyone, let alone their die-hard followers. Of course, the band members themselves heartily disagree with such a jaundiced assessment of their latest album release.

"There has been a great demand from fans for an album like this," Stanley explained. "We've digitally remastered every track on the album so they sound better than ever. As we've toured throughout the world over the last year I've heard from so many of our younger fans who wanted the chance to hear Kiss' classic songs without necessarily having to go back and pick up all of our albums. Well, here's their chance."

Okay, Paul-we hear ya! Of course, no one is saying that anybody necessarily needs to purchase Greatest Kiss in order to maintain their member-in-goodstanding status in the Kiss fan club. No guns are being held to fans' heads demanding that they buy this collection in order to prove their undying loyalty to Gene, Paul, Ace and Peter. But at the same time, wouldn't it be nice if Kiss finally decided that it was the right moment to unleash some new music on the rock world? It's now been over five years since the group's last studio disc of fresh material, and it may well be another two years before they have either the time or the inclination to even consider beginning work on their next studio opus— which hopefully will emerge as their first since 1977 to feature Kiss' "original" lineup.

In some ways Kiss has now emerged as hard rock's answer to the Beach Boys, a highly successful touring act that seems more content to live off of past album accomplishments while on the road than test new creative horizons in the recording studio. The BIG difference here, of course, is that we all know that Kiss is still more-than-capable of creating some of the best rock and roll music in the world. After all, they're proving that every night on stage. And, some Kiss defenders might ask, how can we pinheads here at Hit Parader dare take a shot (even if it is a loving one) at a band that's bringing so much pleasure to tens of thousands of fans around the world on a nightly basis?

All we can say in response to such a query is that those fans should just to check out some recent sales figures. The facts speak for themselves; Kiss' last few "greatest hits" releases haven't sold that well, often barely attaining gold sales status— a sharp contrast to the 20 years of nuthin'-but-platinum sales results (no matter who was in the band) that Kiss previously enjoyed. It's obvious that fans not only want to see the original Kiss on the concert stage, they also clearly want to hear some new music from this legandary quartet!

ndary quartet!

"We really haven't had time to think about getting into the studio," Criss said. "We've been so focused on this tour, and playing well every night, that we haven't even begun to think about anything else. I imagine that Gene and Paul are writing songs because they're always writing songs. But I don't know what the plan is as far as a new studio album goes. I'd love to see it happen."

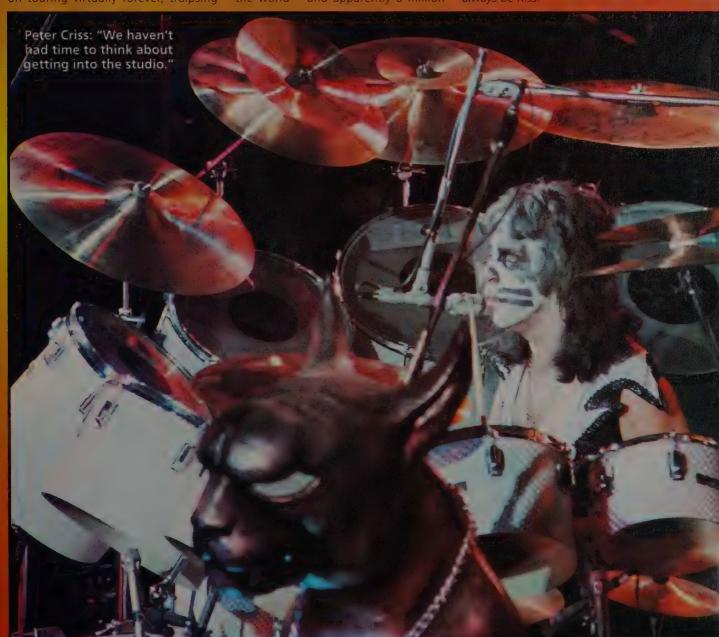
In the mean time, while we all wait to see if and when Kiss ever return to the recording studio, the band continues to kick major-league ass on the road. Recently they completed the third leg of their North American tour, playing a series of sold-out shows in "B" markets like Grand Rapids, Michigan and Yakima, Washington— towns that they missed on their previous cross-country treks. It would seem that Kiss can keep on touring virtually forever, traipsing

"Wherever we've gone over the last few years, fans have asked for an album like this."

across the U.S. then venturing over to Europe, then on to the Orient and back over for a lucrative swing through South America...then doing it all over again. Since their "reunion" tour began last June, Kiss have performed in front of over a million fans around the world— and apparently a million

more still wait to be thrilled by what certainly is the most intriguing, inventive and overwhelming stage spectacular ever witnessed by mortal man. So what if Kiss has become the unwitting kings of the "greatest hits" album. The undeniable fact is that with an incomparable track record like theirs, they can get away with doing just anything they want

"Right now we're just enjoying getting on stage together every night and playing some of Kiss' classic songs," Criss said. "We're still not sure where it goes from here. I think we all agree that this has all gone better than any of us could have dreamed. In the beginning we all entered into this with a little trepidation— after all, it had been a long time. But now we feel like we've never been apart. This is Kiss. This will always be Kiss."



SHOOTING STARS

GRIP, INC.

You all probably remember Dave Lombardo. For five years he was the drum demon for Slayer, a fire-breathing, hell-raising skin basher who ignited crowds and fired his band's internal chemistry with equal skill. But Lombardo split with Slayer under "mysterious" circumstances three years ago, and since then he has remained relatively quiet...until now. Make no mistake about it, Dave Lombardo is back! Working with his new band Grip, Inc. Lombardo has now released that band's second disc, *Nemesis* (the follow-up to the group's critically acclaimed debut, *Power Of Inner Strength*), which proves that his hard rocking heart still remains as powerful a force as ever.

"I know I had a lot to prove after Slayer," Lombardo said. "A lot of people thought I had fallen off the end of the earth. They couldn't understand why I would ever leave what they perceived to be one of the greatest bands in the world. I'm not about to deny how great Slayer is, but I think Grip, Inc. is a pretty damn good band too."

On their second disc, Grip, Inc. has tempered their metallic approach a bit through the inclusion of richly textured keyboards

and carefully crafted melodies. But before you believe that the group has lost its balls in an attempt to expand their commercial base, let Lombardo straighten you out.

"If people with that attitude haven't grown up by now then they're going to be stuck in that little minority group forever,"

he said. "Melodies and well-structured songs are vital, and I'm not at all bothered about losing fans who don't see it that way, If you have the ability to write good songs then don't hold yourself back because of what some critics might say."

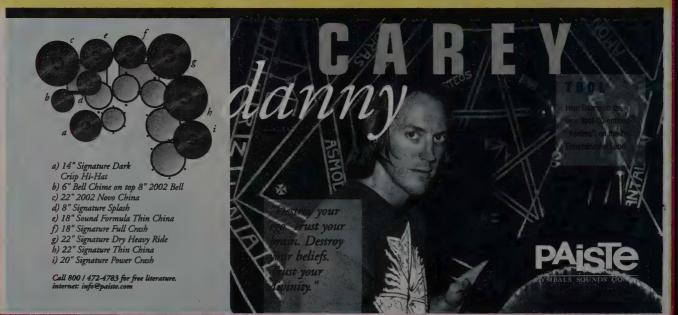


GRIP, INC.

INCUBUS

Incubus is one of those bands that virtually defies both classification and description. Take equal parts funk, metal, techno and industrial, throw 'em all together in a giant mixer, and what you might end up with is a sound similar to that created by this California-based quintet. While immediate comparisons to the likes of Korn, 311 and even the Red Hot Chili Peppers may be made, the fact is that Incubus is a band unlike anything else currently inhabiting the rock world. As shown on the band's self-titled six-song EP, this is a decidedly strange, uncompromisingly weird collection of tunes— songs that will make you shake your head in confusion as well as in amazement. Vocalist Brandon Boyd, guitarist Michael Einziger, drummer Jose Pasillas, bassist Alex Katunich and DJ Gavin Koppel have staked out a special piece of rock and roll turf for themselves, and they're seemingly prepared to do everything possible to hold on to their hard-won territory.

"We have influences that range from James Brown to Steve Vai, and just about everything in between," Boyd said. "When we get together



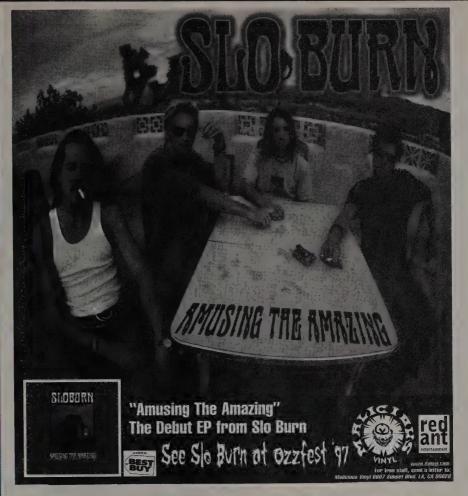


we just want to play the heaviest, funkiest music we can possibly make. We're not the interested in worrying about how commercial it is, or how it fits into any scene. It fits into our own scene, and that's all that's important to us."

The members of Incubus first got together when they were all high school students in Calabasas, CA in the early '90s. By mid-1995, the band had evolved into a highly popular local unit that gigged extensively throughout the greater L.A. area. With Koppel's disc-spinning antics adding a new dimension to the group's approach, by year's end the group had been voted the area's most promising band, and before long they found the labels knocking on their door. With their first full-length album due this summer, the band decided to introduce themselves to the world by presenting six of their hottest, most wartested tunes on their debut EP.

"We went into the studio and tried to make the songs sound as weird as we could," Boyd said. "We just pushed everything to the limit, as far as it could possibly go—that's the way we like it."







BY GAIL FLUG

andsome might be a new band, however their roots run deep with the bands like Helmet, Quicksand and the Cro-mags. While we were quite surprised by which clips they enjoyed, we were more shocked to find that Aussie-born guitarist Peter Menegede and Jeremy Chatelain had already seen them all before our session.

Abuse Me, Silverchair

Jeremy Chatelain: I love this video. I saw this video before we went on tour with them and thought the video was a cool concept. It goes well with the song because the chord progressions have a sort of dreamy feel.

Peter Mengede: I'm a bit too close to this to be fair. I know this was not their first choice for a single and this video was made on a three three days notice. They put it together and re-edited so many times and the band's still with it. I like the song, I heard it a lot when we toured with them, but the video just doesn't seem

to really tie together.

JC: I like the clean quitar sound in the

beginning. Daniel has a strong voice. **PM:** And they're Australian. What's not to like about that?

King Nothing, Metallica

JC: Wasn't this filmed in Utah? I think one of my friends is in this video. He's one of the guys that come at the end.

PM: It's kinda dangerous to slag Metallica, isn't it?

JC: I think this song sounds more like old Metallica than the other singles off the record

PM: No comment(after some pushing). Well, the video is a rip-off of *New Year's Day* by U2. I heard a lot of people say this as well, is *Enter Sandman Part Two*. That's all I'm saying.

JC: (Starts singing the words to *Enter Sandman* over the song) Yeah, it is.

PM: I don't like it. It even goes back to the other video they made, (*Until It Sleeps*) seeing Lars Ulrich's pierced nipples must have put me off on the band forever.

JC: I liked the Hero Of The Day video. That was campy. In this they're all serious again. I'm not a big Metallica fan, but I'll give it a sideways thumb.

PM: We'll never play with them now...

I Will Survive, Cake

PM: Oh, no. Not this one! This was a big mistake. It's a terrible cover version. I don't think the idiosyncrasy is enough in itself to justify it. I hate this.

JC: His vocal style gets a little crazy too. It's like he waits for a second, it's off a bit. I like the guitar tone. The video is average. I think the song is better than the video, at

least the song is memorable, even if you don't like it.

PM: I was actually thinking of buying the CD until I heard this. I didn't want to hear the rest of the album.

JC: For me, this one is okay. It's not great, it's just okay. I don't think they are pulling it off with quite the sarcasm they want to.

Volcano Girls, Veruca Salt

JC: This video annoys the hell out of me. That bungie chord thing drives me insane. It's so retarded. The song is really in the pocket



Handsome: "What;s not to like about Silverchair?"

as far as being ballsy and poppy at the same time. The production sounds real nice. I'm not a fan, but I think it sounds good. Those bungie chords are just too cheesy though.

PM: I agree. The song is real catchy. I like some poppy stuff.

JC: They got the guitars right this time.

PM: I think the reason people listen to Veruca Salt is because they have lesbian fantasies about them, don't laugh, it's true. I know people who... I like the song. Didn't Bob Rock produce this? Sounds good.

Falling In Love (Is Hard On The Knees), Aerosmith

JC: I have to give this the thumbs up right

away cause these guys are cool. I actually liked the last few singles they did. Steven Tyler is very brave to wear some of the stuff he wears.

PM: Anything Aerosmith does is going to be a huge production, anything else would be a disappointment.

JC: They really come up with good rock songs. The video is funny.

PM: I like to see more of the guy getting humiliated.

JC: And less sassy Steven Tyler shots.

PM: Yeah, too much band. More storyline is what we want in this case. There was a story in the paper the other day that Steven Tyler was doing a photo shoot for Details Magazine and took his shirt off, and his publicist came out and said, 'no, put it back on, please'. So, less band.

Precious Declaration, Collective Soul

JC: This bands hurts.

PM: The funny thing about this video before I knew who it was, and all through it I was trying to figure out if it was Candlebox.

JC: Is he a born again Christian? I heard that. I don't like this. It's annoying.

PM: The singer is the anti Evan Dando. He's like the Evan Dando, born again Christian without the drugs; look at him.

JC: Good comment. I don't like it. I don't like the guitar tone, I don't like the song, his voice. Actually I didn't like every single from them. Everyone has been more and more annoying. Every time we used to hear the song *Shine*, on the radio, Pete used to make this (waving) 'put your hands in the air like you just don't care' arena-rock sorta thing. It's good for a laugh.

PM: They're pretty shameless, I think. This comes right after seeing Aerosmith. The riff is *Walk This Way.*

Greedy Fly, Bush

JC: This is another movie video. It's like the movie Seven, where it's raining all the time. I think he's got a real good voice.

PM: Can't fault the video. It's a big production. I think the first Bush album sounded a lot better. I think it was a big mistake to have Steve Albai do the second album. I think they chose him just because he did (Nirvana's) In Utero. The first one was sonically better.

JC: They sounded a lot more together on the first one as far as the production, but I actually think he did a great job on this record. There's some parts I don't like, like at times it sounds a bit disjointed, like it's not quite together.

PM: This video must have cost a lot. I guess it's getting to that grandiosity. If you didn't see **The Fly**, you could always see this. If you can afford to make a video like this, you might as well.

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INDIEREVIEWS

MASTERS OF REALITY, HOW HIGH THE MOON-LIVE AT THE VIPER ROOM

(Malicious Vinyl, phone: (213)-463-5167) Over the last 15 years the Masters Of Reality have created an underground buzz as few bands have done before. Unfortunately for Chris Goss and his boys, whenever they appear to rise out of their underground lair (as they did for a number of early-'90s major label releases) they somehow seem to get lost in the shuffle. So with the release of their new live disc How High The Moon, the band has retreated back into the indie underground with smashing results. This is a disc that not only features kick-ass renditions of MOR classics like Blue Garden and Doraldina's Prophecies but also previously unheard songs such as Alder Smoke

hot stuff! Rating: ****

BABOON, SECRET ROBOT CONTROL

Blues. Make no mistake about it, this is

(Wind-up Records, phone: (212) 251-9665

Baboon hail from Denton, Texas, a place where the sun shines so hot and bright the many brain cells must die! There's no other way to explain this strange concoction of heavy-handed riffs and lilting pop

Iullabies that fill the band's disc, **Secret Robot Control**. There's definitely something for everybody housed within such songs as *Time Wounds All Heels* and *I'm OK If You're OK*, but generally speaking Baboon makes music for people with a decidedly warped artistic perspective. If you're sick and tired of *everything* else currently inhabiting the rock market, then give this one a try; if not, then maybe you'd better wait until your boredom threshold reaches its maximum level. Rating: **

ACCEPT, PREDATOR

(Mayhem Records, phone: (212) 226-7272)

Throughout the '80s, Accept were among the best of the "Grade B" heavy metal bands. Though often overshadowed by a plethora of groups, the snarling, bottom-heavy sound generated by Udo Dirkschneider and the boys stood as one of the most unique in the rock world. Now, sadly, with the release of **Predator** Accept is ready to call it a day. While this disc fails to match the pure sonic overkill of such classic efforts as **Restless & Wild, Balls To The Wall** and **Breaker**, it certainly does have its moments. Udo's growl remains unmatched, and on such tracks as *Hard Attack, Lay It Down* and *Primitive*, it powers Accept to expected metal heights. Rating: ***





RATING SYSTEM: *****=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR

ACE FREHLEY, 12 PICKS

(Megaforce Records, phone: (215) 862-5411

Yes, Ace Frehley did make music during his years away from Kiss, and for the most part it wasn't too bad. But the fact is that when you take the best recordings that Ace made during his decade apart from Gene, Peter and Paul, and combine those tracks with live, solo versions of a number of tunes he originally made famous with Kiss, what you end up with is a truly special musical event. One 12 Picks you can hear the best of Ace's solo studio work—Words Are Not Enough, Hide Your Heart and Rip It Out— along with in-con-

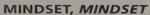
of dissolving into heavy, electronic dance drone, the "Club" manages to keep their rock and roll ship continually headed in surprisingly fresh and exciting directions. Rating: **

KILLINGCULTURE, KILLINGCULTURE

(Edel America Records--- ** *get phone info)

All hair heavy metal! The form that has been written off for dead more often than a week-old corpse appears to be alive and well in the hands of Killingculture, a hard-hitting quartet from Los Angeles who apparently believing in pulverizing

> everything in their path with guitar riffs borrowed directly from hell itself. On their self-titled debut disc, these boys have constructed an industrial-strength musical showcase filled with wall-shaking anthems like With Strife, Lockfist and Twins In Human, each of which threatens to destroy all eardrums daring enough to listen. Check it out...if you've got the balls! Rating: ***



(Noise Records, phone: (310) 289-2515)

Mindset aren't out to change the face of the rock and world— perhaps they're only out to reintroduce it to faces it once knew and loved. Please understand, it's not that this Baltimore-based unit isn't trying to be fresh and inventive— in fact, that's exactly what they are trying to be throughout much of their self-titled debut disc— it's just that they seem so happy to be recy-

cling classic riffs and lyrical concepts used previously by everyone from Deep Purple and Led Zeppelin to Soundgarden and Tool. But, let's give credit where credit is due, for the most part this is exciting, invigorating stuff, head and shoulders above most of the riff-raff that's being passed off as "heavy music" these days.

Rating: ****

BALLONE, THE INT'L HARD ROCK **MUSIC BALL**

(Sinbad Discs & Tapes phone: (502)-447-2231)

This is a hard disc to figure out. Featuring a lengthy list of "grade B" hard rock musicians (including former members of Blue Murder, The Joe Perry Project, Armored Saint and Coney Hatch) Ballone is kind of a catch-all for a wide variety of apparently out-of-work musicians. It's not that this is a bad collection— most of the bands contribute only one fairly standard, fairly entertaining song— it's just that this disc serves no real purpose other than as a demo tape hoping to attract some sort of label interest in one or more of the contributing groups. All we can say is, good luck to all involved! Rating: *



Killingculture: Destroying eardrums.

cert versions of such Kiss klassics as Cold Gin, Shock Me and Rocket Ride. While certainly the appearance of this disc is a blatant attempt to cash in on the on-going Kiss-mania currently sweeping the world, there's no doubt that these recordings stand up on their own. Rating: ****

THE ELECTRIC HELLFIRE CLUB, KISS THE GOAT

(Cleopatra Records, phone: (213) 465-3421)

The Electric Hellfire Club are one of those bands you don't know whether to fear or laugh at. With music that is an amorphous amalgam of cyber-punk rhythms, pseudo-Satanic rituals and B-movie kitsch, their music may well be the perfect soundtrack for the kinetic late-'90s. On their latest effort, Kiss The Goat, the Rev. Dr. Luv and his merry mates delve deep into the recesses of their demented souls to produce a disc filled with harsh, angry musical images— all of which are often softened through the group's backhanded sense of humor. While their sound occasionally runs the risk

COMPILED BY THE HIT PARADER STAFF

ot time, summer in the city. Long days, cool drinks and plenty of time to listen to the latest rock and roll releases. As far as we're concerned, you can keep the other three seasons— summer is it! Evidently the record labels agree with us because they save up many of their best releases for the all-important summer time, and in this month's batch of Hit Or Miss selections, we're offering you, our everfaithful readers, an inside look at some of the season's biggest discs.

QUEENSRYCHE, HEAR IN THE NOW FRONTIER

When Queensryche put their mind to it, there's not a more creative, talented or entertaining band in the land.

Sometimes these seminal Seattle rockers have gotten carried a little off course through their well intentioned pretentiousness and their grand-scale album concepts. But on their latest offering, Hear In The Now Frontier, the group has wisely chosen to cut back on the technology and the studio tricks and concentrate primarily on delivering the rock and roll goods. This is straight-forward, powerful hard rock from first cut to last, and songs like Sign Of The Times and Some People Fly seem destined to return the Ryche to their well-deserved position atop the hard rock hierarchy. HIT

LIVE, SECRET SAMADHI

When Live burst upon the rock scene in 1995 with the release of **Throwing Copper**,

they were hailed far-and-wide as one of the year's major surprises. But now, more than two years later, it seems that nothing this Pennsylvania-based unit does surprises anyone within the music world. On their latest disc, Secret Samadhi, Ed Kowalczyk and crew once again display their finely honed rock and roll sensibility in a series of songs so powerful and so emotive that one can't help but respond to their plaintive wails. This is rock and roll truly on the cutting edge— raw, energized stuff that still manages to display its innate understanding of both the needs and desires of such mainstream outlets as radio and MTV.

INCUBUS, INCUBUS

Major labels have become a little more adventurous in recent days, agreeing to provide a forum for bands decidedly outside of the conventional main-

MACHINE HEAD, THE MORE THINGS CHANGE...

They've been called "the saviors of heavy metal". They been labelled "the heaviest band on earth." And they've been named "most promising band" in countless rock polls world wide. The band in question is Machine Head, and with the release of their latest album, The More Things Change... this Oakland-based unit may finally begin living up to their lofty press clippings. This is one hard, heavy mutha of an album, a disc that harkens back to "classic" metal sounds and styles in some regards while proving that the form still has a reason to exist in the late '90s. No, Machine Head may not be for everyone, but if you grew up listening to the strains of pedal-to-the-metal rock, Machine Head may just be what you've been looking for.

HIT

SNOT, GET SOME

Ya gotta love a band called Snot-



Queensryche: Frontier bound.

stream. Incubus is one of those bands that even two or three years ago would most likely have been relegated to a life struggling for survival on a small indie label. But with the release of their selftitled debut EP, this So Cal quintet are getting the kind of massive exposure many bands can only dream about. Unfortunately, Incubus' off-center blend of musical reactants ranging from funk to punk to hard rock too often veers off the mark. And while they may deserve an "A" for effort, their hodgepodge style too often leaves the listener wondering what the hell he just listened to. MISS

and the name perfectly reflects to blow-it-out-yer-nose attitude that this band brings forth on their debut disc, **Get Some**. From the simplistic pleasures of *Joyride* to the hypnotic groove of *The Box*, this disc is an exploration of hard rock's growing fascination with (and incorporation of) diverse musical styles. This isn't music designed to change the world, but band leader Lynn Straight has a unique way of looking at the problems that surround him— and an equally special way of presenting those problems in song.

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he recently released A Tribute To Judas Priest is the first volume of their music to be recorded by some of today's popular hard rock/metal bands. "I first heard about Judas Priest from a friend at school who was going to one of their concerts that night," says Warrel Dane of Nevermore whose band recorded Love Bites. "She offered me an extra ticket and told me I wouldn't believe how great the singer was. In my opinion, Rob Halford is the greatest singer. My life changed permanently. It's

an honor to be able to perform Love Bites. or any Priest song for that matter."

Devin Townsend of Strapping Young Lad offers: "I got my first Judas Priest recording in the form of **Unleashed In**The East. It was a record that was duly worshipped for a straight year... and from there, it was just sort of a land-slide into depravity for me. Exciter was the song for us. We all knew we had to do this one."

These two bands have a rather unusual connection to Judas Priest. Both

Dane and Townsend were asked to tryout for Priest after Halford left. It's a time either one will not soon forget.

The legends of metal themselves, Judas Priest couldn't have been happier with the results. "We are very proud of these younger bands who have come together to compile from our musical legacy," explains Glen Tipton. "These bands are all innovative in their distinctive styles. It is therefore exciting to hear their renditions of these classic Priest songs."





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TIPTON

You're in for a surprise You're in for a shock In London Town streets Where there's darkness and fog When you least expect me And you turn your back I'll attack I smile when I'm sneaking Through shadows on the wall Haugh when I'm creeping But you won't hear me at all All hear my warning never turn your back On the Ripper

You'll soon shake with fear

Never knowing if I'm near I'm sly, I'm shameless Nocturnal and nameless Except for the Ripper Or if you like Jack the Knife

Any back alley street Is where we'll probably meet Underneath the gas lamp Where the air is cold and damp I;m a nasty surprise I'm a devil in disguise I'm a footstep at night I'm a scream of the fright All hear my warning never turn your back On the Ripper

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"An I Evil" (UK) "Evil Live" 2 CD DIO "Diamonds - The Best Of Dio" (UK) DOCTOR BUTCHER. "Doctor Butcher" (Ex-Savatage) GER DOGS D'AMOUR. "A Graveyard Of Empty Boutles" DOK NEN "Back in The Streets" (GER) 1st release "Dot Night Live" (JAP) +1 DORO "Live" (Includes 3 new songs) (GER) DREAM THEATER. "Wake Up" (Japan 1994) 2 CD Octopus! EUROPE. "Metallic Fjord" ("87) EVALUERE - "Coldblack tugb" (GER) EXPLORER. "Coldblack tugb" (GER) EXPLORER. "Coldblack tugb" (GER) FASTWAY. "Trick Or Treat" Soundtrack FATES WARNING. "Awaken The Guardian/No Exit" 2 CD FIGHT. "Nailed To The Gum" (German tour EP) (digi) "War Of Words" (JAP) +1 "Kill It" (Dutch Death Mix) FIREHOUSE. "Love Of A Lifetime" (JAP) EP acoustic & live FOO FIGHTERS. "The Demo Tapes" "Enter The Dragon" FREILEY, ACE. "Spacewalk - A Salute To Ace" V/A GARBAGE. "A Night At The Opera" GIN BLOSSOMS. "Follow You Down" (UK) CD-5 GIRLSCHOOL. "Hit & Run/Demolition" (GER) 2 on 1 GOLDEN EARRING. "Bloody Buccaneers" (*91) GREAT WHITE. "Stage" 2 CD (JAP) +2 "Shot In The Dark" (UK) GUNS AND ROSES. "Rocket Queens" 2 CD "Since I Don't Have You" CD-5 in thi canister "Thoms and Bullets" HARDLINE. "Double Eclipse" (JAP) HELLY. "Cove 60 Munuse With Helix" (Canada) HELLOWEEN. "Pink Bubbles Go Ape" (Holland) Judas" (JAP) EP "The Time Of The Oath" (JAP) new release!	\$30 00 524 00 524 00 524 00 535 00 538 00 532 00 500 500 00 500 0
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"An I Evil" (UK) "Evil Live" 2 CD DIO "Diamonds - The Best Of Dio" (UK) DOCTOR BUTCHER - "Doctor Butcher" (Ex-Savatage) GER DOGS D'AMOUR - "A Graveyard Of Empty Boutes" DOK NEN - "Back in The Streets" (GER) 1st release "One Night Live" (JAP) + 1 DORO "Live" (Includes 3 new songs) (GER) DREAM THEATER - "Wake Up" (Japan 1994) 2 CD Octopus! EUROPE - "Metallic Fjord" (*87) ENCITER - "Evciter" (US) "Laweiling The Wicked" (Sweden) ENNFLORER - "Coldblacktugly" (GER) FASTWAY - "Trick Or Treat" "Soundtrack FATES WARNING - "Waken The Guardian/No Exit" 2 CD FIGHT - "Nailed To The Gun" (Gernan tour EP) (digi) "War Of Words" (JAP) + 1 "Kill It" (Dutch Death Mix) FIREHOUSE - "Love Of A Lifetime" (JAP) EP acoustic & live FOO FIGHTERS - "The Demo Tapes" "Enter The Dragon" FREHLEY, ACE - "Spacewalk - A Salute To Ace" V/A GARBAGE - "A Night At The Opera" GIN BLOSSOMS - "Follow You Down" (UK) CD-5 GIRLSCHOOL - "Hit & Run/Demolition" (GER) 2 on 1 GOLDEN EARRING - "Bloody Buccausers" (*91) GREAT WHITE - "Stage" 2 CD (JAP) + 2 "Shot in The Dark" (UK) GUNS AND ROSES - "Rocket Queens" 2 CD "Since I Don't Have You" CD-5 in the canister! "Thoms And Bullets" IIARDLINE - "Double Ectipse" (JAP) #ELLIX - "Over 60 Minutes With Helix" (Canada) #ELLIX - "Over	\$30 00 524 00 524 00 524 00 535 00 50 50 50 50 50 50 50 50 50 50 50 50
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"The Complete Singles" MONSTER MAGNET - "Obsessed" (195) MORISSETTE, ALANIS - "Hide 'N Chie" (196) "Intellectual Intercourse" (196) "Bang Alead" (JAP) "Japandemonium" (JAP) "Bung Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS"Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals') "Outcesticide II - The Needle And The Danage Done" "Outcesticide II - The Final Solution"	\$28 00 \$28 00 \$28 00 \$32 00 \$34 00 \$36 00 \$24 00 \$28 00 ca \$28 00 \$28 00 \$28 00 \$28 00 \$28 00
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"The Complete Singles" MONSTER MAGNET - "Obsessed" (*95) MORISSETTE, ALANIS - "Hide 'N Chie" (*96) "Intellectual Intercourse" (*96) M. BIG - "Raw Like Sushi Vol I" (JAP) "Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS" 'Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos. outlakes, and rehearslas!) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Roma" (*94) "Ultimate Collection Vol. I" "Unreleased Tracks" NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2	528 00 528 00 532 00 534 00 536 00 536 00 528 00 538 00
"The Complete Singles" MONSTER MAGNET - "Obsessed" ('95) MORISSETTE, ALANIS - "Hide 'N Chie" ('96) "Intellectual Intercourse" ('96) M. BIG - "Raw Like Sushi Vol I" (JAP) "Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS" Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearslas!) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAwa; "Roma" (''94) "Ultimate Collection Vol. 1" "Unreleased Tracks" NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5	528 00 \$28.00 \$32.00 \$34.00 \$34.00 \$36.00 \$36.00 \$28.00
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"The Complete Singles" MONSTER MAGNET - "Obsessed" ('95) MORISSETTE, ALANIS - "Hide 'N Chie" ('96) "Intellectual Intercourse" ('96) M. BIG - "Raw Like Sushi Vol I" (JAP) "Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS"Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos. outtakes. and rehearsls!) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Roma" ('94) "Ultimate Collection Vol. I" "Unreleased Tracks" NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" OSBOURNE, OZZV - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Bett OfOzz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" PANTERA - "Power Metal" "I Am The Night/Projects in The Jungle" 2 on 1 PEARL JAM - "Small Club" ('92)	528 00 \$28 00 \$32 00 \$34 00 \$34 00 \$36 00 \$36 00 \$28 00 ca \$28 00 \$28
"The Complete Singles" MONSTER MAGNET - "Obsessed" ('95) MORISSETTE, ALANIS - "Hide 'N Chie" ('96) "Intellectual Intercourse" ('96) M. BIG - "Raw Like Sushi Vol I" (JAP) "Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Mam" (JAP) + 1 "Hey Mam" (JAP) + 1 "NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS" Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearslas') "Outcesticide II - The Final Solution" "Outcesticide IV - In's Better To Burn Out Than To FadeAway "Roma" (''94) "Ultimate Collection Vol. I" "Unreleased Tracks" NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" OSBOURNE, OZZV - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) (CD-5 "One Up The B-Side" PANTERA - "Power Metal" "I Am The Night/Projects In The Jungle" 2 on 1 PEARL JAM - "Smail Club" (''92) "From Then Til' Now"	528 00 \$28.00 \$32.00 \$34.00 \$34.00 \$36.00 \$36.00 \$28.00
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"The Complete Singles" MONSTER MAGNET - "Obsessed" ('95) MORISSETTE, ALANIS - "Hide 'N Chie" ('96) "Intellectual Intercourse" ('96) M. BIG - "Faw Like Sushi Vol I" (JAP) "Japandemonium" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hoth TankGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS 'Demos And Remixes" Paris I & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals') "Outcesticide II - The Needle And The Damage Done" (Inst demos, outtakes, and rehearsals') "Outcesticide II - The Final Solution" "Outcesticide II - The Needle And The Damage Done "Outcesticide II - The Final Solution" "Outcesticide II - The Needle And The Damage Done "Solution" ("AP) + 1 "No More Tears" (JAP) + 2 "Bea Of Oroz." (JAP) + 2 "Bea Of Oroz." (JAP) - 1 "No More Tears" (JAP) + 2 "Bea Of Oroz." (JAP) - 1 "No More Tears" (JAP) + 2 "Bea Of Oroz." (JAP) - 1 "Pout In Market In The Market In The Jungle" 2 on 1 PEARL JAM - "Small Club" ("92) "From Then Til' Now "Pearl Jam And Andrew Wood Demos" "No F*ekin' Messiah" Parts I and 2 "The Wall" 2 CD ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-'72) 2 ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-'72) 2 ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-'72) 2 ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-'72) 2 ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-'72) 2 ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-'72) 2 ("96)	528 00 52
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In the dead of the night love bites

Into your room Where in deep sleep There you lie still To you I creep

Then I descend Close to your lips Across you I bend You smile as I sip

Now you are mine In my control One taste of your life And I own your soul

Softly you stir Gently you moan Lust's in the air Wake as I grown

In the dead of the night love bites

Love bites you Invites you To feast in the night Excites you Delights you It drains you to white Love bites

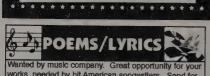
You knew at first sight You'd enjoy my attack That with my first bite There'd be no turning back

So come in my arms
I strike any hour
I will return
To trap and devour
In the dead of the night love bites

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	- Butthole Surfers - Live in Detroit			- Mother Love Bone - Earth Affair			ing Pumpkins – Live in Brazil '96	
	- Counting Crows - Live on Stage (1994)			- Motley Crue - Uncensored		VHS-519 - Sonic \	Youth - The Year Punk Broke (95 min.)	\$30.
	 Creem - Farewell Concert (1968) Creem - Fresh Live Cream ('67.'68) 75 min. 			 Motley Crue – Dr. Feelgood Videos Neil Young – Rust Never Sleeps (Live 1978) 			outh - Screaming Fields of Sonic Love	
	- Cult – Live at the Lyceum			- Neil Young - Rost Never Sleeps (Live 1978)			garden – Motorvision (Live in 1992) garden – A Night To Remember (Live '94)	
	- Cult - Sonic Ceremony			- Nirvana - Live in Europe 1991 (95 min.)			Nicks – Live from Red Rocks	
VHS-604	- Damn Yankees – Live in Japan 1993	\$35.00		- Nirvana - Tribute to Kurt Cobain			Ray Vaughan – Live at El Mocambo	
	- Danzig - Videos & Interviews			- Nirvana - Live Tonight (83 min.)			Ray Vaughan – Live in Japan 1985	
	- Danzig - Lucifuge			- NOFX - Ten Years of Fuckin' Up		VHS-597 - Stevie	Ray Vaughan & Jeff Beck - Guitar Legends	
VHS-378 -	- Dead Kennedys - (Live 1978-81)	\$30.00		- Oasis - Live By The Sea (Live '95)			je	
VHS-346 ·	- Deep Purple - Flash Back (California Jam '74)	\$49.00	VHS-768	- Offspring - Live Voltage (Live '94)	\$29.00	VHS-715 - Stevie	Ray Vaughan – Live in Germany 1985	\$30.
	- Deep Purple - Doing Their Thing (Live 1970)		VHS-260	- Ozzy Osbourne - Don't Blame Me		VHS-831 - Stevie	Ray Vaughan - Live from Austin City Limits	
	- Deep Purple - Come Hell or High Water (Live)			(w/ Randy Rhoads & Black Sabbath) 100 min				
	- Def Leppard - In the Round (Live: Atlanta 1988)	\$35.00		- Ozzy & Randy Rhoads - After Hours (Live)		VH5-819 - Steve	/ai – Alien Love Secrets	\$30.1
VH3-629 -	- Def Leppard - Visualize (Includes: Live footage	¢20.00		- Ozzy Ozbourne - Speak of the Devil Tour '82			Femple Pilots – Caught in the Act (Live)	
VHC 635	rare TV shows, Interviews) 90 mm			Ozzy Ozbourne – Bark at the Moon Live Tour Pantera – Cowboys from Hell			5 Man Video Band (Live 1990) Times Makin' Changes	
VHS_834 .	- Def Leppard - Video Archive " '93-'95" (Incl. live	00.00		- Pantera - Slip of the Tongue (Live Concert)			zzy – Live & Dangerous (Live)	
V/15 054	concert, video promos) 100 min.	\$29.00		- Pantera - Vulgar Videos (Live)			zzy – Boys Are Back In Town (Live '78)	
VHS-841 -	- Dokken - One Live Night (Live Acoustic)			- Pat Travers - Boom Boom (Live Concert)			nos – One Night With You (Live)	
VHS-111 -	- Doors -Dance on Fire (Live)	\$25.00		- Pearl Jam - Crowd Surfing (Live in Italy 1992)			ve at Red Rocks	
VHS-114 -	- Doors - Live in Europe 1968	\$25.00	VHS-771	- Pearl Jam - In Concert (Live in Canada) 1993	\$35.00	VHS-544 - U-2 - Ir	the Beginning (Live 1981)	\$39
	- Doro – Angels Never Die (Live 1991)			 Pennywise – Home Movies (Live concert & interviews) 			Misdemeanor Tour (1985)	. \$29.
	- Dream Theater -Live in Tokyo			- Pink Floyd - Live at Pompeii (Live) 82 min		VHS-802 - UFO -		
	- Eagles - Hell Freezes Over (Live 100 min)			- Pink Floyd - Delicate Sound of Thunder (Live)			hael Schenker) 90 min.	
VHS-606 -	- Eric Clapton - Live at the Civic Center (1992)	\$39.00		- Pink Floyd - London '66/'67 (Original Group)	\$28.00		llen – Live Without a Net (Live 90 min.)	
			VH2-807	 Pink Floyd - Pulse (Live '94) Complete "Dark Side of The Moon" 145 min. 	¢ 20.00	VHS-490 - Van Ha	Ilen – Live Right Here (Live 1992) 120 min Ilen – Live in Japan 1989	\$40
VHS-704 -	- Europe - The Final Countdown (Live: London)	\$33.00					ilen – Live at the Coliseum 1991 (100 min)	
VHS-122 -	- Exploited – Live at the Palm Grove	\$33.00	\/HS_722	- Pungent Stench - Video La Muerte (Live)				
VHS-122 - VHS-547 -	- Exploited – Live at the Palm Grove - Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00		Pungent Stench – Video La Muerte (Live) Oueen – Live in Budanest	\$25.00		P Live at the Lyceum	
VHS-122 - VHS-547 - VHS-877 -	- Exploited – Live at the Palm Grove - Extreme – All Funked Up (Live) 111 min - Filter – Phenomenology	\$33.00 \$39.00 \$29.00	VHS-039	- Queen - Live in Budapest		VHS-362 - W.A.S.	P. – Live at the Lyceum	\$29.
VHS-122 - VHS-547 - VHS-877 - VHS-891 -	- Exploited – Live at the Palm Grove - Extreme – All Funked Up (Live) 111 min - Filter – Phenomenology - Garbage – (videos)	\$33.00 \$39.00 \$29.00 \$16.00	VHS-039 VHS-181	- Queen - Live in Budapest	\$25.00	VHS-362 - W.A.S. VHS-623 - White	P. – Live at the Lyceum Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies	\$29.
VHS-122 - VHS-547 - VHS-877 - VHS-891 - VHS-583 -	- Exploited – Live at the Palm Grove - Extreme – All Funked Up (Live) 111 min - Filter – Phenomenology	\$33.00 \$39.00 \$29.00 \$16.00 \$35.00	VHS-039 VHS-181 VHS-292	- Queen - Live in Budapest	\$25.00 \$40.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies	\$29. \$29
VHS-122 - VHS-547 - VHS-877 - VHS-891 - VHS-583 - VHS-714 -	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$29.00 \$16.00 \$35.00 \$30.00	VHS-039 VHS-181 VHS-292 VHS-545	- Queen - Live in Budapest - Queen - We Will Rock You (Live concert) 90 min - Queen - Live in Japan	\$25.00 \$40.00 \$40.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96)	\$29. \$29 \$30. \$25.
VHS-122 - VHS-547 - VHS-877 - VHS-891 - VHS-583 - VHS-714 - VHS-867 -	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$29.00 \$16.00 \$35.00 \$30.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040	Queen – Live in Budapest – Queen – We Will Rock You (Live concert) 90 min Queen – Live in Japan Queen – (Brian May: I Will Rock You) 150 Min. Queen – Live in Rio 1985 Queen syrche – Video Mindcrime	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 1	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazii '96)	\$29. \$29 \$30. \$25. \$30
VHS-122 - VHS-547 - VHS-877 - VHS-891 - VHS-714 - VHS-867 - VHS-733 -	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$29.00 \$16.00 \$35.00 \$30.00 \$39.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349	- Queen - Live in Budapest - Queen - We Will Rock You (Live concert) 90 min - Queen - Live in Japan - Queen - (Brian May: I Will Rock You) 150 Min - Queen - Live in Rio 1985 - Queensryche - Video Mindcrime - Queensryche - Live in Tokyo	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$30.00	VH5-362 - W.A.S. VH5-623 - White VH5-853 - White (Live in VH5-059 - Yes - 9 VH5-219 - Yes - 1 VH5-460 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**cssongs (Live 1973) • Malmsteen – Collection (Live)	\$29. \$29 \$30. \$25. \$30
VHS-122 - VHS-547 - VHS-877 - VHS-891 - VHS-714 - VHS-867 - VHS-733 - VHS-734 - VHS-744 - VHS-74	Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$29.00 \$16.00 \$35.00 \$30.00 \$39.00 \$30.00 \$30.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349	Queen – Live in Budapest – Queen – We Will Rock You (Live concert) 90 min Queen – Live in Japan Queen – (Brian May: I Will Rock You) 150 Min. Queen – Live in Rio 1985 Queen syrche – Video Mindcrime	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$30.00	VH5-362 - W.A.S. VH5-623 - White VH5-853 - White (Live in VH5-059 - Yes - 9 VH5-219 - Yes - 1 VH5-460 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazii '96)	\$29. \$29 \$30. \$25. \$30
VHS-122 - VHS-547 - VHS-877 - VHS-891 - VHS-583 - VHS-714 - VHS-867 - VHS-734 - VHS-734 - VHS-541 - VHS-54	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$29.00 \$16.00 \$35.00 \$30.00 \$39.00 \$30.00 \$30.00 \$25.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - (Brian May; I Will Rock You) 150 Min Queen - Live in Rio 1985 Queensryche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$30.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 '- Yes - 1 VHS-219 - Yes - 1 VHS-460 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**cssongs (Live 1973) • Malmsteen – Collection (Live)	\$29. \$29 \$30. \$25. \$30
VHS-122 - VHS-547 - VHS-877 - VHS-881 - VHS-714 - VHS-867 - VHS-733 - VHS-734 - VHS-615 - VHS-61	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$29.00 \$16.00 \$35.00 \$30.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	Queen – Live in Budapest Queen – We Will Rock You (Live concert) 90 min Queen – Live in Japan Queen – (Brian May: I Will Rock You) 150 Min Queen – Live in Rio 1985 Queensyche – Video Mindcrime Queensryche – Live in Tokyo Queensryche – Building Empires R.E.M. – Succumbs	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$30.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 5 VHS-219 - Yes - 1 VHS-460 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zornbie – Assault of the Astro Junkies Brazil '96) 012 Live essongs (Live 1973) Malmsteen – Collection (Live) Malmsteen – Live in Budokan 1994	\$29. \$29 \$30. \$25. \$30
VHS-122 VHS-547 VHS-877 VHS-891 VHS-714 VHS-867 VHS-733 VHS-734 VHS-734 VHS-734 VHS-686 VHS-686	Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$29.00 \$16.00 \$35.00 \$30.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - (Brian May; I Will Rock You) 150 Min Queen - Live in Rio 1985 Queensryche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$30.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - VHS-219 - Yes - VHS-219 - Yes - VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live *** essongs (Live 1973) Malmsteen – Collection (Live) Malmsteen – Live in Budokan 1994	\$29. \$29 \$30. \$25. \$30
VHS-122 - VHS-547 - VHS-877 - VHS-881 - VHS-867 - VHS-734 - VHS-734 - VHS-734 - VHS-615 - VHS-615 - VHS-615 - VHS-615 - VHS-615 - VHS-6132 - VHS-6132 - VHS-6132 - VHS-6132 - VHS-6132 - VHS-615 - VHS-6132 - VHS-6132 - VHS-6132 - VHS-6132 - VHS-6132 - VHS-615 - VHS-6132 - VHS-	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$29.00 \$16.00 \$35.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	Queen – Live in Budapest. Queen – We Will Rock You (Live concert) 90 min Queen – Live in Japan. Queen – (Brian May: I Will Rock You) 150 Min. Queen – Live in Rio 1985. Queen – Live in Rio 1985. Queensryche – Video Mindcrime. Queensryche – Live in Tokyo. Queensryche – Building Empires. R.E.M. – Succumbs.	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$30.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - S VHS-219 - Yes - YHS-460 - Yngwi VHS-713 - Yngwi	Zombie - In the Belly of the Beast (Live) Zombie - Assault of the Astro Junkies Brazil '96) 1012 Live - essongs (Live 1973) P Malmsteen - Collection (Live) P Malmsteen - Live in Budokan 1994	\$29. \$29 \$30. \$25. \$30
VHS-122 - VHS-547 - VHS-877 - VHS-891 - VHS-714 - VHS-867 - VHS-734 - VHS-615 - VHS-615 - VHS-615 - VHS-615 - VHS-359 - VHS-35	Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$16.00 \$35.00 \$35.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	Queen – Live in Budapest Queen – We Will Rock You (Live concert) 90 min Queen – Live in Japan Queen – (Brian May: I Will Rock You) 150 Min Queen – Live in Rio 1985 Queensyche – Video Mindcrime Queensryche – Live in Tokyo Queensryche – Building Empires R.E.M. – Succumbs	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$30.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - S VHS-219 - Yes - YHS-460 - Yngwi VHS-713 - Yngwi	Zombie - In the Belly of the Beast (Live) Zombie - Assault of the Astro Junkies Brazil '96) 1012 Live - essongs (Live 1973) P Malmsteen - Collection (Live) P Malmsteen - Live in Budokan 1994	\$29. \$29 \$30. \$25. \$30
VHS-547 VHS-887 VHS-881 VHS-887 VHS-887 VHS-733 VHS-734 VHS-615 VHS-615 VHS-132 VHS-359 VHS-359 VHS-359 VHS-359 VHS-359 VHS-359 VHS-726 VHS-726	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$16.00 \$35.00 \$35.00 \$30.00 \$30.00 \$30.00 \$25.00 \$2	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
VHS-122 · VHS-547 · VHS-877 · VHS-877 · VHS-881 · VHS-583 · VHS-714 · VHS-615 · VHS-615 · VHS-615 · VHS-615 · VHS-635 · VHS-734 · VHS-737 · VHS-73	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$16.00 \$35.00 \$35.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$30.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	Queen – Live in Budapest. Queen – We Will Rock You (Live concert) 90 min Queen – Live in Japan. Queen – (Brian May: I Will Rock You) 150 Min. Queen – Live in Rio 1985. Queen – Live in Rio 1985. Queensryche – Video Mindcrime. Queensryche – Live in Tokyo. Queensryche – Building Empires. R.E.M. – Succumbs.	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
VHS-122 · VHS-874 · VHS-877 · VHS-881 · VHS-881 · VHS-867 · VHS-734 · VHS-734 · VHS-615 · VHS-615 · VHS-615 · VHS-686 · VHS-132 · VHS-547 · VHS-547 · VHS-726 · VHS-97 · VHS-9	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min - Filter – Phenomenology - Garbage – (videos) - Gary Moore – Emerald Aisles (Live 1984) - Grand Funk – Live in California 1974 - Grareful Dead – Ticket to New Year's Eve (live in Oakland 1987) - Green Day – Live at Woodstock 1994 - Green Day – Live at Woodstock 1994 - Guns N' Roses – Making F#king Videos (Vol 1) - Guns N' Roses – Making F#king Videos (Vol 2) - Guns N' Roses – The Making of "Estranged" - GWAR – Live from Antarctica - GWAR – Phallus in Wonderland - GWAR – Skulhed Face - Head – Live in Canada - Helloween – Live in Germany '92	\$33.00 \$39.00 \$16.00 \$35.00 \$30.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$30.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
VHS-122 VHS-847 - VHS-847 - VHS-881 VHS-714 VHS-883 VHS-714 VHS-667 - VHS-733 - VHS-734 VHS-615 VHS-665 VHS-686 - VHS-677 VHS-739 VHS-747 - VHS-748 VHS-848 - VHS-848	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$16.00 \$35.00 \$30.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$30.00 \$3	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
VHS-122 - VHS-547 - VHS-877 - VHS-891 - VHS-738 - VHS-734 - VHS-734 - VHS-667 - VHS-132 - VHS-135 - VHS-868 - VHS-135 - VHS-868 - VHS-135 - VHS-868 - VHS-135 - VHS-868 - VHS-135 - VHS-135 - VHS-868 - VHS-135 - VHS-13	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$16.00 \$35.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$30.00 \$30.00 \$30.00 \$30.00 \$30.00 \$30.00 \$30.00	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
VHS-122 VHS-877 VHS-887 VHS-881 VHS-783 VHS-714 VHS-867 VHS-733 VHS-734 VHS-615 VHS-615 VHS-615 VHS-615 VHS-726 VHS-726 VHS-726 VHS-726 VHS-727 VHS-881 VHS-726 VHS-881 VHS-726 VHS-881 VHS-88	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min - Filter – Phenomenology - Garbage – (videos) - Gary Moore – Emerald Aisles (Live 1984) - Grand Funk – Live in California 1974 - Grateful Dead – Ticket to New Year's Eve (live in Oakland 1987) - Green Day – Live at Woodstock 1994 - Green Day – Chaos in Miami (Live) - Guns N' Roses – Making Fiking Videos (Vol 1) - Guns N' Roses – Making Fiking Videos (Vol 2) - Guns N' Roses – Making Fiking Videos (Vol 2) - Guns N' Roses – The Making of "Estranged" - GWAR – Live from Antarctica - GWAR – Phallus in Wonderland - GWAR – Skulhed Face - Helloween – Live in Germany '92 - Helloween – Live in Germany '92 - Hellor – Cool and Crazy (Live 1994) - Ligy Pop – Kiss My Blood (Live in Paris)	\$33.00 \$29.00 \$16.00 \$35.00 \$35.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$30.00 \$3	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
VHS-122 · VHS-6127 · VHS-877 · VHS-891 · VHS-718 · VHS-718 · VHS-718 · VHS-667 · VHS-667 · VHS-615 · VHS-666 · VHS-686 · VHS-697 · VHS-738 · VHS-6445	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$16.00 \$35.00 \$35.00 \$30.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$30.00 \$3	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
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VHS-122 · VHS-547 · VHS-877 · VHS-891 · VHS-883 · VHS-734 · VHS-667 · VHS-667 · VHS-666 · VHS-666 · VHS-686 · VHS-687 · VHS-738 · VHS-738 · VHS-738 · VHS-738 · VHS-738 · VHS-738 · VHS-650 · VHS-640 · VHS-64	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$16.00 \$35.00 \$35.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$30.00 \$3	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
VHS-122 VHS-877 VHS-8877 VHS-8891 VHS-78891 VHS-714 VHS-867 VHS-733 VHS-714 VHS-615 VHS-616 VHS-617 VHS-618 VH	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$16.00 \$30.00 \$30.00 \$30.00 \$30.00 \$30.00 \$25.00 \$2	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
VHS-122 - VHS-547 - VHS-847 - VHS-891 - VHS-867 - VHS-733 - VHS-734 - VHS-615 - VHS-666 - VHS-666 - VHS-738 - VHS-650 - VHS-65	- Exploited – Live at the Palm Grove – Extreme – All Funked Up (Live) 111 min	\$33.00 \$39.00 \$16.00 \$35.00 \$35.00 \$35.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$30.00 \$3	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29 \$30 \$25 \$30 \$28 \$30
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VHS-122 VHS-547 VHS-877 VHS-881 VHS-714 VHS-881 VHS-714 VHS-867 VHS-714 VHS-615 VHS-617 VHS-726 VHS-727 VHS-726 VHS-727 VHS-72	- Exploited – Live at the Palm Grove - Extreme – All Funked Up (Live) 111 min Filter – Phenomenology Garbage – (videos) Garbage – (videos) Gary Moore – Emerald Aisles (Live 1984) Grand Funk – Live in California 1974 Grateful Dead – Ticket to New Year's Eve (live in Oakland 1987) Green Day – Live at Woodstock 1994 Green Day – Chaos in Miami (Live) Guns N' Roses – Making Fikking Videos (Vol 1) Guns N' Roses – Making Fikking Videos (Vol 2) Guns N' Roses – Making Fikking Videos (Vol 2) Guns N' Roses – Making of "Estranged" GWAR – Hue from Antarctica GWAR – Phailus in Wonderland GWAR – Four De Scum GWAR – Sculhed Face Heart – Live in Germany '92 Helloween – Live in Germany '92 Henry Rollins – Live in Italy Hole – Cool and Crazy (Live 1994) Iggy Pop – Kiss My Blood (Live in Paris) Iron Maiden – Behind the Iron Curtain Jethro Tull – First 20 Years Jimi Hendrix – Live at Monterey 1967 Jimi Hendrix – Live at Monterey 1970 Jimi Hendrix – Live at Monterey 1970 Jimi Hendrix – Live at Woodstock	\$33.00 \$39.00 \$16.00 \$35.00 \$35.00 \$30.00 \$30.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00 \$30.00 \$3	VHS-039 VHS-181 VHS-292 VHS-545 VHS-707 VHS-040 VHS-349 VHS-466 VHS-183	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - Live in Roi 1985 Queen - Live in Roi 1985 Queensyche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs Succumbs Succumbs Queensryche - Queensryche - Queensryche - Queensryche Succumbs Succumb	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi	Zombie – In the Belly of the Beast (Live) Zombie – Assault of the Astro Junkies Brazil '96) 012 Live (**essongs (Live 1973) & Malmsteen – Collection (Live) & Malmsteen – Live in Budokan 1994 RIGHT CHOICE D Bell Blvd., Dept. H yside, NY 11361	\$29. \$29. \$30. \$25. \$30. \$28. \$30.
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VHS-122 VHS-547 VHS-847 VHS-891 VHS-714 VHS-867 VHS-714 VHS-615 VHS-615 VHS-615 VHS-615 VHS-615 VHS-615 VHS-615 VHS-616 VHS-617 VHS-726 VHS-727 VHS-726 VHS-727 VHS-726 VHS-727 VHS-72	- Exploited – Live at the Palm Grove - Extreme – All Funked Up (Live) 111 min - Filter – Phenomenology - Garbage – (videos) - Gary Moore – Emerald Aisles (Live 1984) - Grand Funk – Live in California 1974 - Grateful Dead – Ticket to New Year's Eve (live in Oakland 1987) - Green Day – Live at Woodstock 1994 - Green Day – Live at Woodstock 1994 - Green Day – Chaos in Miami (Live) - Guns N' Roses – Making Fikking Videos (Vol 1) - Guns N' Roses – Making Fikking Videos (Vol 2) - Guns N' Roses – Making Fikking Videos (Vol 2) - Guns N' Roses – Making Fikking Videos (Vol 2) - Guns N' Roses – Making Fikking Videos (Vol 2) - Guns N' Roses – Making Of "Estranged" - GWAR – Hew from Antarctica - GWAR – Four De Scum - GWAR – Tour De Scum - GWAR – Tour De Scum - GWAR – Live in Germany '92 - Helny Rollins – Live in Halv - Hole – Cool and Crazy (Live 1994) - Helgy Pop – Kiss My Blood (Live in Paris) - Iron Maiden – Live After Death (Slavery Tour) - Iron Maiden – Behind the Iron Curtain - Jeff Beck & Carlos Santana – Live in Japan '87 - Jimi Hendrix – Live at Monterey 1967 - Jimi Hendrix – Live at Monterey 1967 - Jimi Hendrix – Live at Monterey 1970 - Jimi Hendrix – Live at Monterey 1970 - Jimi Hendrix – Live at Woodstock - Judas Priest – Live (95 min.) - Kiss – Kiss – Kase Live Kiss (Live 1975 – 1979)	\$33.00 \$39.00 \$16.00 \$30.00 \$30.00 \$30.00 \$30.00 \$30.00 \$25.00 \$2	VHS-039 VHS-181 VHS-181 VHS-182 VHS-545 VHS-707 VHS-040 VHS-183 SEE	- Queen - Live in Budapest - Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan - Queen - (Brian May: I Will Rock You) 150 Min Queen - Live in Rio 1985 - Queensryche - Video Mindcrime - Queensryche - Live in Tokyo - Queensryche - Building Empires - R.E.M Succumbs ND CHECK OR MONEY ORDE Pel: (212) 603-907 EM # NAME OF ARTIST/GI	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi	Postage & Handling NYS Residents add Applicable Sales Tax TOTAL ENCLOSED Foreign Postage Rates — \$8 U.S. Funds Only.	\$29. \$29. \$30. \$25. \$30. \$28. \$30. \$28. \$30.
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VHS-122 - VHS-877 - VHS-877 - VHS-891 - VHS-983 - VHS-714 - VHS-983 - VHS-714 - VHS-984 - VHS-734 - VHS-734 - VHS-734 - VHS-734 - VHS-735 - VHS-848 - VHS-958 - VHS-968 - VHS-96	- Exploited – Live at the Palm Grove - Extreme – All Funked Up (Live) 111 min Filter – Phenomenology Garbage – (videos) Gary Moore – Emerald Aisles (Live 1984) Grand Funk – Live in California 1974 Grateful Dead – Ticket to New Year's Eve (live in Oakland 1987) Green Day – Live at Woodstock 1994 Green Day – Chaos in Miami (Live) Guns N' Roses – Making Fiking Videos (Vol 1) Guns N' Roses – Making Fiking Videos (Vol 2) Guns N' Roses – Making Fiking Videos (Vol 2) Guns N' Roses – Making Fiking videos (Vol 2) Guns N' Roses – Making Fiking videos (Vol 2) Guns N' Roses – Making Fiking videos (Vol 2) Guns N' Roses – The Making of "Estranged" GWAR – Live from Antarctica GWAR – Skulhed Face Heart – Live in Canada Helloween – Live in Germany '92 Helloween – Live in Helloween (Live in 1993) Ingy Pop – Kiss My Blood (Live in Paris) Iron Maiden – Raising Hell (Live 1993) Iron Maiden – Behind the Iron Curtain Jeff Beck & Carlos Santana – Live in Japan '87 Jimi Hendrix – Live at Monterey 1967 Jimi Hendrix – Live at Monterey 1970 Jimi Hendrix – Live at Woodstock Jimi Hendrix – Live at Woodstock Judas Priest – Metal Works 1973 – 1993 Kins – Kiss – Kiss – Kare Live Videos) 90 min Kiss – Kiss – Faul Stanley – Addicted to R n' R (Live 89) Kiss – Rare Live Kiss (Live 1975 – 1979)	\$33.00 \$39.00 \$16.00 \$30.00 \$30.00 \$30.00 \$30.00 \$30.00 \$25.00 \$2	VHS-039 VHS-181 VHS-181 VHS-182 VHS-545 VHS-707 VHS-040 VHS-183 SEE	- Queen - Live in Budapest Queen - We Will Rock You (Live concert) 90 min Queen - We Will Rock You (Live concert) 90 min Queen - Live in Japan Queen - (Brian May; I Will Rock You) 150 Min Queen - Live in Rio 1985 Queensryche - Video Mindcrime Queensryche - Live in Tokyo Queensryche - Building Empires R.E.M Succumbs Succumbs R.E.M	\$25.00 \$40.00 \$40.00 \$35.00 \$25.00 \$25.00 \$25.00 \$25.00 \$25.00	VHS-362 - W.A.S. VHS-623 - White VHS-853 - White (Live in VHS-059 - Yes - 9 VHS-219 - Yes - 9 VHS-219 - Yes - 9 VHS-713 - Yngwi	Postage & Handling NYS Residents add Applicable Sales Tax TOTAL ENCLOSED Foreign Postage Rates — \$8 U.S. Funds Only. We Carry Many More Post T-Shirts and Other Items. \$2 Example - In the Belly of the Beast (Live) - In the Bell Blvd., Dept. H Postage & Handling NYS Residents add Applicable Sales Tax TOTAL ENCLOSED Foreign Postage Rates — \$8 U.S. Funds Only.	\$29. \$29 . \$30 . \$25 \$30 . \$28 \$30 . \$30



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TIPTON HALFORD

Racing cross the heavens straight into the dawn Looking like a comet slicing thru' the mourn Scorching the horizon blzing to the land Now he's here amongst us the age of fires at hand

Stand by for the Excitor salvation is his task Stand by for Exciter salvation breaks the mask Everything he touches fries to a crisp

Let him get close to you so you're in First you'll smoke and smoulder buster up and sing When the ignition hits you The very soul of your being will cringe

Stand by for Exciter salvation is his Stand by for Exciter here he comes now Fall to your knees and repent if you please

Who is this man where he is from Exciter comes for everyone You'll taste the fire up on your tongue

He's come to make you snap Out of the state that you are in To look around and make you see the light again So much self indulgence results in shuttered eves Down to the end complacency leads to beguiling lies

Stand by for Exciter salvation his task Stand by for Exciter salvation breaks the mask

When he leaps amidst us with combustive dance All shall bear the branding from his teaming lance Cauterizing masses melting into one

Only when there's order will his job done

Stand by Excitor salvation is his task Stand by for Excitor here he comes now Fall to your knees and repent if you pleAse

Who is this man where is from Exciter comes for everyone You'll never see him but you will taste the taste the fire on your tongue



Racing cross cross the heavens straight into the Looking like a comet slicing thru' the morn Scorching the horizon blazing to the land Now he's here amongst us the age of fires at hand

Stand by for Exciter stand by for Exciter Stand by for Exciter stand by for Exciter

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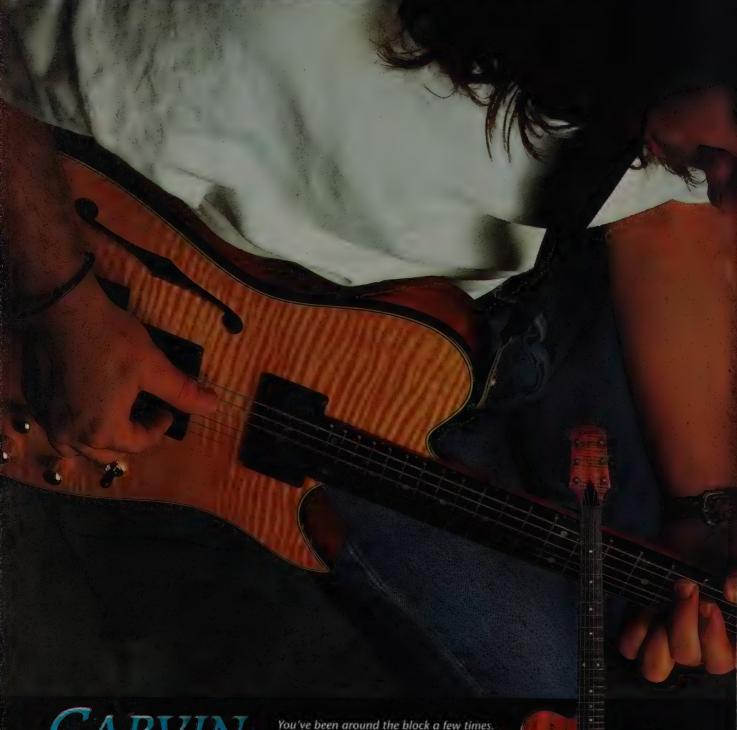
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BY WINSTON CUMMINGS

It almost seems trite to say that Jimmy Page is a rock icon. For the last 30 years, since his days with the seminal blues/rock group. The Yardbirds, Page has been one of the most famous faces in rock and roll. Yet, despite the acclaim he's received over the years through his historic work with Led Zeppelin, as well as his contributions to The Firm and his short-lived partnership with David Coverdale, Page has rarely received his due credit as a guitar innovator and visionary. When the names of rock's all-time guitar heroes are mentioned, you'll always hear the likes of Jimi Hendrix, Eric Clapton and Edward Van Halen mentioned, but often Page's name gets lost in the mix. How unfortunate, for while he's never possessed the silicon-slick virtuosity of Van Halen, the blues passion of Clapton or the sheer creative genius of Hendrix, Jimmy Page remains perhaps the single most influential force in the history of hard rock guitar. Today, with The Man back at work along-side long-time cohort Robert Plant, we figured what better time could there be to do a little Tech Talk with Mr. James Patrick Page:

JIMMY PAGE

Hit Parader: How do you rate yourself as a guitarist?

Jimmy Page: That's a hard thing for me to do. I prefer to let others talk about such things. To me, it's almost embarrasing to even consider such matters, especially since many of the things I play tend

to seem very easy— at least to me. That's why it's hard for me to discuss my guitar technique. I like to think that I am a fairly inventive player, who is willing to always try new things. But there are other players who I must believe can play with more skill than I can.

HP: Do you ever feel that the legendary Zeppelin "mystique" clouded the fact that you were— and are— a brilliant instrumentalist?

JP: I don't think about it in those terms. I do believe that people over the years have gotten caught up in the larger-than-life aspects of Zeppelin, and that has obscured the quality of the music. Too many people think of the image of Zeppelin rather than of the music. I find that sad.

HP: How many guitars do you own?
JP: I own basically the guitars that I play. I don't believe in hoarding them.
And I wouldn't say that I'm a collector.
I have a lot of interesting instruments, both acoustic and electric, but every one of them has been used in the studio or on-stage at one time or another. When you've been in this business as long as I have, you tend to gather a number of instruments, and I tend to

hold onto what has crossed my path.

"I started in the studio with a Fender 100-watt amp, and I still play the same thing."



HP: Your double-neck Gibson has become a trademark. Is that your favorite guitar?

JP: It's a guitar that was created out of necessity. I couldn't change from a 12string to a 6-string on stage quickly enough. So I worked with Gibson in

designing the guitar I needed. It's distinctive in appearance, and it's been used on some of our more famous songs, so I understand its appeal.

HP: Did you use the same guitars on all the Zeppelin albums?

JP: Well, let's see. On the first album I primarily used a 1958 Fender Telecaster. I started using the Les Paul more on the second album, which was a a 1959 model, I believe. We introduced a more acoustic sound on the third album, and for that I used a Martin acoustic and a Harmony acoustic; on the next album I recall using a Fender 12string for a song like Stairway To Heaven. From there on, I didn't really change what I played. The Telecaster, the Strat, the Les Paul and the 12string, along with acoustics were the guitars I primarily stuck with.

HP: Did you change amps often through those years?

JP: I started in the studio with a Fender 100-watt amp, and I still play the same thing. I don't believe there's a better amp out there. Perhaps I'm a little old fashioned in that regard because I'm sure there are many excellent new amp and guitar products out there, but I pre-

fer to stay with the classics.

HP: On your 1995 release, **No Quarter**, and also during your live performances with Robert Plant, you played your Gibsons, as well as a number of different acoustic guitars. Are they still the ones you've had all these years?

JP: For the most part— yes, I think they all are.

HP: We keep hearing that there's the possibility of a live Led Zeppelin album being released in the near future.

JP: Where did you hear that? I don't believe that's true. We certainly have plenty of tapes of live performances, but I don't want to be the one who has to wade through them, and neither does Robert. We both believed making the music we are now was far more interesting than going back and listening to 15

or 20 year-old tapes. We've never wanted to live in the past, that's why the updating of some of Zeppelin's songs have been so exciting for us. It's allowed us to take some great music and add to it using the knowledge and experience we've gained over the years.

HP: How would you term your musical relationship with Robert Plant these days. Are you always supportive or are you occasionally critical?

JP: I don't know if it can be termed quite as simply as that. I would like to think of our working relationship as very special. I've never had anyone else that I can approach with any sort of unusual musical idea— no matter how strange they might be— and receive immediate reactions. Robert and I have always had this understanding that is almost impossible to describe.

HP: Do you expect your relationship to continue in the years ahead?

JP: I was always amused by reports that Robert and I weren't talking, or that there was some anger between us. That was just typical press inaccuracy— an attempt to make something when there's really no story there. Robert and I have had a wonderful relationship for more than 25 years, and I certainly hope that it will continue long into the future. There was a moment when we first got back together when we both just wanted to see how it would go; if we could write together again, and if we got on as people. It's one thing to see each other occasionally, or meet for lunch, and quite another to plan on recording and touring together. But we quickly discovered that the old magic was still very much there, much to our mutual pleasure.



INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

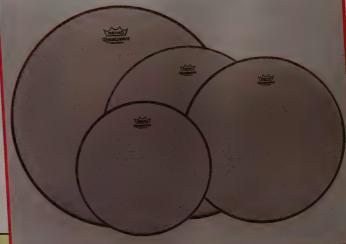
This incredibly stylish axe is the *Diesel*, the latest from **Lindert Guitars** in their *LocoMotive* line. *Loco* indeed: a 3-pickup Strat-style guitar with a Music Man look and a semi-hollow body, the *Diesel* has a fabulously textured finish, a very uniquely patterned pickguard (which also fits other Strat-style and Telecaster-style guitars too), a cute "thumb's up" headstock, and way-cool neo-40's appliance-knob master volume and tone controls, plus a two-way pickup-selector switch. The *Diesel* is available with or without tremolo bridge, and even as a *Loco-Motive P-Bass VI*. Retail price for the *Diesel S* (pictured) with stop-tailpiece bridge: \$599. Not bad for all that style. For more info write: **Lindert Guitars**, P.O. Box 172, 410 Highway 150, Chelan, WA, 98816.







Sabian's new AAX Dark Crash cymbals are the latest additions to the company's cast bronze line, and are intended for drummers seeking fast, punchy, contrasting accent sounds. Pressure-shaped under 75 tons of hydraulic pressure and auto-hand hammered, they come in 14-inch, 16-inch and 18-inch sizes and have small-bell, low-profile designs for speed, dryness and a unique dark sound character. They come in natural or brilliant finish, and come with Sabian's one-year warranty. For more info on these and other Sabian cymbals write: Sabian Ltd., Meductic, New Brunswick, Canada, EOH ILO.



Remo's Renaissance drumheads feature a new, advanced coating that's applied with a proprietary process to the top and bottom of the head, resulting not just in greater

durability under the harshest conditions, but also in a uniquely filtered sound that brings out more mid-range tonality without sacrificing the top or bottom end. *Renaissance* heads are now available in Diplomat (thin), Ambassador (medium), and Emperor (heavy) weights, as 14-inch snare drum batters and snare-side heads, as well as in 18 through 32 inch tympani sizes with insert rings. **Remo** says that as demand and production capacity increase it will also make 6 through 20-inch tom-tom heads, and 18 through 40-inch bass drum heads, available. For more info write: **Remo Inc.**, 28101 Industry Drive, Valencia, CA, 91355.

hearing is believing

QUEENSRŸCHE

HEAR IN THE NOW FRONTIER

The new album featuring "Sign Of The Times

VIDEO

BY ANNE LEIGHTON

eave it to a contemporary video director to praise what today's metal aficionados believe is the most unhip era of metal history. McG has created videos for Korn, CIV, Sub-

lime, and Cypress Hill, but he's a vocal fan of fun, well-thoughtout '80s style videos like Britny Fox's Girlschool, Ratt's Round and Round and Warrant's Cherry Pie. Now riding high with Korn's energetically-paced home video Who Then Now, McG unashamedly declares that in addition to artistic imagery, "Pacing is the most important characteristic that comes into play when creating a video. All the directors that are making stuff for the '90s are influenced by the '80s. And we are all influenced by classic filmmakers like very funny Spike Jones and Roman Coppola, a video storyteller."

Who Then Now is a showcase of substance and flash, the likes of which many home videos fall short in presenting. It helps that McG is a fan of Korn. In fact, some industry insiders cite him as the one who broke Korn on the song Blind over a year ago. As a longtime friend of the band, he became frustrated when the powers-that-be at Sony didn't plan on producing a video for the group. McG was shooting photos professionally, and knew enough feature film crew people, so he was able to, "kick open the doors and yell and scream, 'we gotta make a video!' to the label. He was given \$9,000 to produce the clip, which isn't a lot of money compared to the cost

of most videos today. But it was more money than he was used to working with at the time.

"I think the key to making videos is enthusiasm," McG instructs **Hit Parader** readers. It's also the key to getting to the point of making videos. "I spent my teenage years longing for more, I wanted to be taller, better looking in the spotlight. I wanted more than I had. I promised if I ever made an impact, I'd never take it for granted and totally enjoy it. And that's why Korn continue to work with McG.

and why he is an in-demand video director. Hopefully video and filmmakers of the 21st Century will cite McG as one of the greats.

American Online has added TV wizard Brandon Tartikoff to its horde of project developers. Tartikoff found fame and fortune by turning NBC into a prime-time champion in the 1980s, adding shows like Family Ties and Cosby to the network. Later he headed Paramount Pictures where he gave the go-ahead for the highly successful Wayne's World. Tarkitoff's first responsibility for AOL will be to create

lines, personalize microphones and speaker connections. Then add a few extra dollars onto your subscription cost, and viola— Verbal Interactive Communication for you, more revenue for AOL.

Lots of action videos are available this month. In the martial arts and Japanese animation department, there's Space Warriors and Genocyber (Central Park Media). Look for Wayne Gretzkey's All Star Hockey (Buena Vista Video) and GregNorman's Better Golf (CBS FOX). If you're interested in seeing feats from great American athletes like Bruce Jen-



Korn: Their new video rocks!

a soap opera that AOL subscribers can download. Video View predicts that in the next year internet service providers such as Prodigy and AOL will increase their revenues by adding verbal Interactive Communication to their programming. The technology is already there. There have been talk shows on the internet, and sites like Hard Radio broadcast audio. In addition, folks hook voice mail up through their computer. So all an internet service provider needs to so is make dibs on universal frequency or the phone-

ner, Mary Lou Retton and Sugar Ray Leonard, you'll have to pick up Olympics: America's Gold, part 1 and 2 (ABC Video), and Football America— the History of Football (PolyGram video)

You'll hear lots of action in Mystery Science Theater 3000— and their spoofs on This Planet Earth (MCA Universal). Also check out Stand Up Debuts From The Tonight Show with Jerry Seinfeld, Garry Shandling, Roseanne and Drew Carey (Buena Vista Home Video).









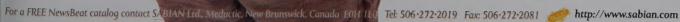


(Alice in Chains). ROD MORGENSTEIN (Dixie Dregs, Rudess-Morgenstein Project), JASON FINN (Presidents of the United States of America)

SEAN KINNEY

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